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VOL. LXXVI—NO. 24

NEW YORK, THURSDAY, JUNE 13, 1918

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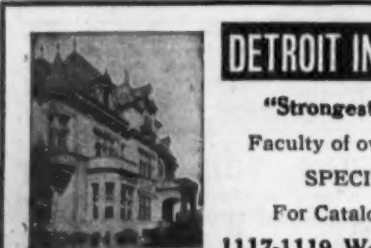
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## PACIFIC COAST TO HAVE BIG NEW MUSICAL BUREAU

Laurence Lambert and Ellison-White Form Managerial  
Combination—Details of the Important  
Enterprise

For years the Ellison-White Bureau has been one of the largest lyceum course managements in the United States, and Laurence Lambert has been the head of the Western Canada Concert Bureau (at Calgary, Alberta), handling high priced concerts and so called "star" musical attractions. These two bureaus had no connection and were not in competition, but their heads, being modern and progressive business men realized that if they combined artistic and material benefits were sure to result, now have formed a joint corporation, to be known as the Ellison-White Musical Bureau, with headquarters at the Broadway Building, Portland, Ore., and with Laurence A. Lambert in charge as general manager. Several branch offices are to be maintained, including the present one at Calgary.

Recently Messrs. Ellison and Lambert were in New York and gave the MUSICAL COURIER some absorbing facts about their new venture, of which the following paragraphs, personal, practical and pertinent, are the interesting gist:

The new Ellison-White Musical Bureau will operate concert attractions and operatic companies throughout the entire western United States and western Canada. They will handle also some of the younger artists of the day of proved worth, in addition to many of the older artists with household names, commonly known as "box office" attractions.

Prior to undertaking musical work, Laurence A. Lambert was engaged in executive capacities for the Canadian Pacific Railway at Calgary, Alberta, for a period of twelve years, during which time he undertook considerable public work in Canada, both in music and business.

Mr. Lambert was prominently identified with many business clubs and was the organizer of the Provincial Music Festival held in Calgary May 22, 23 and 24 of this year, which was the most successful music festival ever held in western Canada.

The new bureau will have three separate departments, namely, concert, operatic and festival. Each one of the three departments will be headed by some capable man or woman under the general management of Mr. Lambert. The three departments will be operated somewhat as follows:

Concert department.—Concert courses will be organized in practically all the larger cities in western United States and western Canada, with six, eight and ten events in each course. For the smaller towns and cities, courses of three or four events will be run and also individual attractions will be sold to various clubs, societies and local managers throughout the territory. A splendid list of artists has been secured, to be announced shortly, and others will be added as the season progresses. By buying all their artists in large blocks of dates (from ten to thirty at a time), the Ellison-White Bureau will be enabled to sell the attractions cheaper to the individual clubs than they could possibly buy them for one date direct from New York. The artists are also assured of a much more successful tour by having such large blocks of dates and their traveling expense and time expenditure are considerably minimized. In fact, everybody gains by this new organization, the artist, the artist's manager and the Western societies and managers.

All tours will be arranged with a viewpoint to eliminating needless travel, resulting in less fatigue to the artists and considerable less expense. Furthermore, the tours will be managed in such a way that the artists will not come too close together, thereby avoiding interference with one another and eliminating needless jealousies between artists and various clubs.

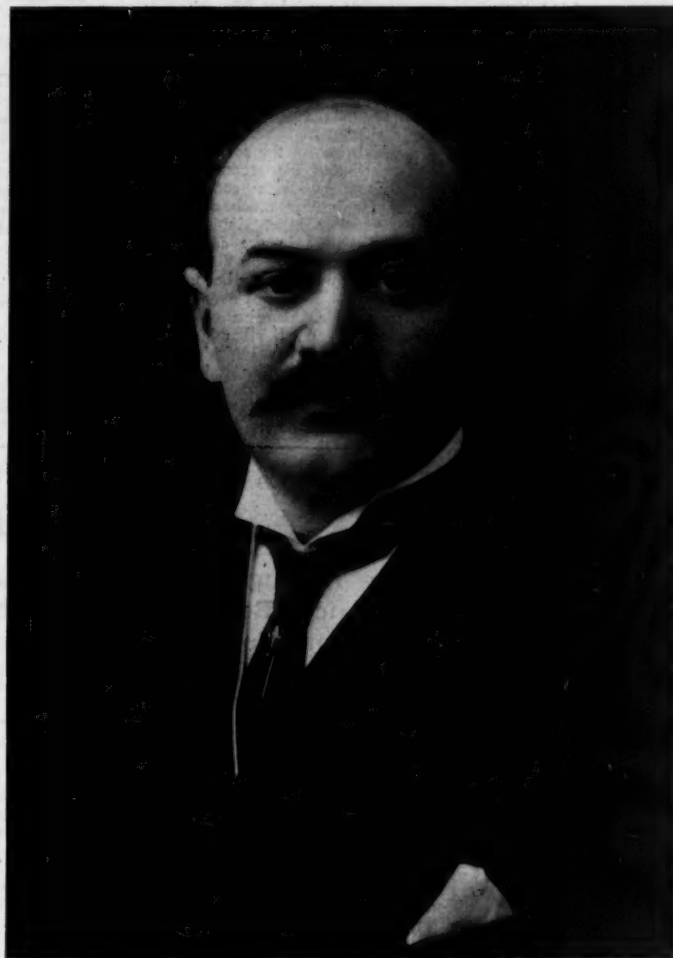
Operatic department.—Under this department of the bureau will be managed operatic attractions through the Western territory. For the coming season their plans include the promotion of several grand opera enterprises, to be announced later.

Festival department.—It is the intention of the bureau to assist in every way the various organized orchestras, choral societies and musical bodies, to promote a series of festivals throughout the entire western United States and western Canada, arranging them where feasible in conjunction with one another so as to save expense in connection with the securing of artists and other features. The bureau will lend the assistance of their agents and various managers in promoting the festivals and will also supply artists at almost cost price in order to assist materially in the musical development of the West. Believing firmly in the festival as a medium for musical growth, their policies for the festival department will be constructed along broad and altruistic lines.

The music loving public of the West can feel assured that they will have the opportunity of hearing some of the younger artists of the day who have not yet had the opportunity of going West or of giving any extended Western tours because of the many difficulties in the way of securing an adequate number of Western dates to justify the long trip and heavy expense.

This is one of the biggest moves in the musical history of our continent in so far as organization is concerned. No firm of managers previously has undertaken to give an artist twenty-five and even thirty dates at a time in the Western territory, in connection with running artist courses in possibly twenty large cities and maintaining smaller courses and individual concert attractions in innumerable smaller towns and cities, handling the entire

(Continued on page 8.)



ARNOLD VOLPE.

Who is to conduct a series of symphony concerts in New York, which will begin Sunday evening, June 23, and continue every evening throughout the summer. The concerts will be given on pleasant evenings outdoors in the Stadium of the College of the City of New York, and in bad weather in the Great Hall of that institution, so that there will be no interruption. Mr. Volpe will have an orchestra of ninety men under him, and many of the most prominent soloists of the country will appear during the series. His ability as a conductor has been known and recognized for many years past. He led his own symphony orchestra for several seasons, has been conductor of the Young Men's Symphony for a number of years, and is proprietor and director of the Volpe Institute of Music.

## NORFOLK'S THREE DAY FESTIVAL

Artists in Excellent Works and Splendidly Trained  
Choral Heard Through Generosity of Mr.  
and Mrs. Carl Stoeckel

The Norfolk (Conn.) Festival opened on Tuesday evening, June 4, in the famous "music shed," when a good sized audience listened with intent interest to three new works. Dr. Arthur Mees, the famous festival conductor, directed those by Horatio Parker and George W. Chadwick. David Stanley Smith conducted his own work. Mabel Garrison, soprano, and Carl Formes, baritone, were the soloists of the evening. The Litchfield County Choral Union, of about 400 voices, under the direction of Dr. Mees, sang the choruses, and an orchestra, made up for the most part of Metropolitan Opera players, furnished the orchestral accompaniments.

In the cantata, "The Dream of Mary," by Horatio Parker, the greater part of the singing was done by an invisible chorus, and the lines of Mary were also given out of sight of the audience. Mabel Garrison sang these very effectively. Mr. Formes also gave distinction to his part. Miss Sydney Thompson read the scriptural lines. Throughout, the chorus under Dr. Mees' baton was well balanced, under excellent con-

(Continued on page 16.)

## CAMPANINI ANNOUNCES CHICAGO OPERA PLANS

A Ten Week Season for New York After the War—  
Eight Revivals Next Season—New Artists  
and Operatic Novelties

Cleofonte Campanini, general director of the Chicago Opera Association, last Sunday gave out some interesting statements in regard to his plans for the coming season, though there are a number of details which—following his usual custom—he refrained from announcing until he is absolutely sure of his ability to carry out his plans.

As already announced, the next New York season of the Chicago organization will begin on Monday, January 27, 1919, and continue for four weeks. There will be seven performances a week, with the probability of two or three extra Thursday matinees.

### A Long Lease

"The MUSICAL COURIER was the first paper to announce that the Chicago Opera Association had taken a five year lease of the Lexington Theatre," said General Director Campanini. "That is true and insures the regular annual return of my company for that length of time. For the present our lease covers only five weeks each year. That means that we shall play four weeks, giving one week to preparation; but when the war is over, I hope and expect to spend as much time with my company in New York as in Chicago. That is, to give a ten weeks' season in New York, just as I do in Chicago. You may count on that, for, after seeing the splendid support given us last year and the even stronger support promised already for the coming season, I am confident that New York really wants us.

"I should like to emphasize that in returning we have no idea of entering into competition with the Metropolitan Opera Company. It has seemed to the Chicago Opera directors, as well as to me, that a season of reasonable length by us is what New York desires. Further, I feel that we are serving a purpose which in no-wise interferes with the Metropolitan; in fact, it appears to perform quite another and really needed function.

"By arranging for twenty weeks of opera in the two cities, which I think will be possible with the closing of the war, we can operate on terms of increased economy and efficiency."

### The New York Season

Campanini said that the repertoire for the New York season would be made up of four novelties, shortly to be announced; eight revivals, and twelve standard works. Special successes may be repeated at extra Thursday afternoon performances. It is expected that the new subway will be completed long before the next New York season of the Chicago opera begins, and this will materially lighten the difficulties of getting to the Lexington Theatre. The management will also make extensive changes and improvements in the interior of the building, including an enlargement and change in the level of the orchestra pit.

### New Artists

"As already announced," said Campanini, "all of my principal artists of last season are already re-engaged for next—Galli-Curci, Raisa, Mary Garden and Muratore, of course, and such other splendid singers as Anna Fitziu, Riccardo Stracciari, Georges Baklanoff, Giacomo Rimini, Hector Dufranne, Gustave Huberdeau, Carolina Lazzari, Louise Berat, Marie Claassens and others. Besides this, I have some new artists of the very first rank under contract, but I shall not announce them until I am sure that I can present them in America. With the present difficulties of transportation, I hesitate to make any premature announcement of an artist whom I might not be able to produce at the last moment. However, my list of new artists, I may say, includes a French tenor, a French mezzo-soprano, two Italian tenors and an Italian basso-cantante. Conductors Marcel Charlier and Sturani will be with me again, and I expect to have a new Italian conductor in addition. Further, Louis Hasselmans, who organized and led the Orchestra Hasselmans in Paris and was also a conductor at the Opéra-Comique, will be one of my conductors. Incidentally, the famous French bass, Marcel Journet, will return for the season.

### Revivals

"Though unable to announce my novelties definitely as yet, for reasons similar to those which prevent me from announcing the new artists, I can give you a general idea of the revivals which we shall undertake. One which will be of special interest is Donizetti's 'Linda di Chamounix,' which presents remarkable opportunities for Mme. Galli-

(Continued on page 23.)

## BARITONE NOTÉ CELEBRATES SILVER ANNIVERSARY AT THE PARIS OPÉRA

All Theatres in Full Swing Again—A Message from America—Debussy Estate in the Courts—Our Mary Says "I Am Scotch!"—Candidates for the Institute

30 Rue Marbeuf (Champs-Élysées),  
Paris, April 23, 1918.

May 10, 1918.

The subventioned theatres, which were about the only ones to remain open—because they could not close like the others—are preparing to desert the unfortunate Parisians to run up and down the provinces. The Opéra has announced its intention of going on tour, and the Opéra-Comique is said to be thinking of doing likewise. The Comédie-Française, its appetite whetted by the little excursion which it made recently to Lyons and Marseilles, has decided to increase the number of these tours.

### Opéra-Comique Plans

The Opéra-Comique, whose representations have continued uninterruptedly for forty months, will modify the program of its performances; the management will continue to give the Thursday and Sunday matinees; the Tuesday, Wednesday, Thursday, Saturday and Sunday evening performances will complete the number of seven representations a week.

The diverse official commissions have just recognized that the Opéra-Comique, whose personnel has been insured by the management against the risks of war, offers to the public the greatest possible material security against bombardments.

### At the Institute

This week the Academy of Fine Arts must examine the claims of the candidates to succeed Charles M. Widor, who is named perpetual secretary. Up to now no musician had solicited the vacant chair. It had been reserved for Claude Debussy, but he died before his election. His candidature and his death were announced at the same time.

It is a month hence that the Académie des Beaux-Arts will begin the preliminary operations for the election of a member in its musical section to replace M. Widor. The candidates, therefore, have some weeks before them in which to address their letters to the secretary's office. Three names have just been received: MM. Maréchal, André Messager and Henri Rabaud.

### The Opéra "Carries On"

The Opéra, as well as the Opéra-Comique, tranquilly continued its performances during raids and bombardments; but why, it may be asked, does the Opéra leave the admirable production of "Castor and Pollux," in which M. Bachelet, the chef-d'orchestra, has with so much intelligence and musical comprehension, rendered homage to the greatest of French musicians? Why should not Jean Philippe Rameau have at last been appreciated by means of the Opéra direction? The old repertoire of "Thais," "Faust," "Samson et Dalila" and "Rigoletto" is being repeated with religious regularity and is in no danger of suffering from neglect or oblivion.

### Noté's Operatic Quarter Century

The Opéra on Sunday evening, May 5, fêted the silver jubilee of M. Noté, the baritone. For twenty-five years M. Noté, with his sonorous voice, has been one of the most listened to pensionnaires of the French National Academy of Music. He is an excellent man and artist. Of Belgian origin, he has during the war surpassed all records of patriotic singing with the "Marseillaise" and the "Brabançonne." He has also shown acts of courage and devotion. M. Noté appeared at the Paris Opéra for the first time on May 6, 1893. On the occasion of his twenty-fifth anniversary he sang Rigoletto, the role in which he made his first success on the French opera stage.

A very fine gala matinee was given by the Comédie-Française—aided by the Opéra and the Opéra-Comique—for the benefit of the refugees from the Somme.

The Opéra took part in it with a "Suite de danses" on the music of Chopin, orchestrated by André Messager and Paul Vidal (a veritable valley of fresh and rosy flowering apple trees). Mlle. Zambelli seemed the embodiment of swift and light movement and M. Aveline was like quicksilver in movement and costume, supported by the Opéra corps du ballet and the orchestra of the Opéra-Comique.

The Opéra-Comique, which knows the secret of "galas" and is always ready, contributed the second act of the "Contes d'Hoffmann," amplified with some choruses from Offenbach. Fanny Heldy was much applauded as Olympia; but to fully appreciate Mlle. Heldy, one must attend the Opéra-Comique, where in the course of the three acts and in its transformations, singing the three feminine roles, this young artist has so happily become one of the great ones.

M. Marcelin as Hoffman, Mlle. Alavoine (Nicklausse), M.M. Parmentier, Mesmaecker and Berthaud shared her success. With the chorus, Jean Marny sang admirably the couplets of the little tailor from "La Fille du Tambour Major"; Yvonne Chazel gave with much charm and intelligence the letter of "La Périchole"; M. Azéma was applauded in couplets from the "Violoneux"; finally, Mlle.

Davelli and M. Francell sang the duo from the second act of "La Belle Hélène" with a breadth and skill which will lead to a complete revival of this little gem of an operetta. "L'Essayeuse," comedy in one act, by Pierre Veber; "Lorenzaccio" (third act) of Alfred de Musset, and a recital of "La Marseillaise" completed the successful matinee.

### A Cablegram from America

M. Widor, perpetual secretary of the Académie des Beaux Arts, communicated to his colleagues the cablegram which he had just received from America as follows: "The National Academy of New York, met in annual session, sends to the Academy of Fine Arts a fraternal greeting and the expressions of its deep admiration for immortal France."

ADAMS, President."

### Debussy Estate in the Courts

Mme. Tixier, the divorced wife of the composer, Claude Debussy, who died recently, called before the court the widow of the composer, with the view to the creation of a trusteeship in her favor. "By decision of the divorce," said Mme. Tixier, "Claude Debussy was ordered to give me a monthly alimony of 400 francs. In order to guarantee the payment M. Debussy delegated to me his author's rights in the firm of Durand et fils. Now since the death of the composer my pension has not been paid to me. Under these conditions I ask for the appointment of a trustee, with power to receive, collect of the firm Durand et fils the author's rights of Claude Debussy, to be given me until the maximum of my pension of 400 francs a month."

The judge gave a decision in favor of Mme. Tixier's demand.

### Our Mary at Monte Carlo

Mary Garden has returned to France and is now at Monte Carlo, in which divine spot she intends to pass the entire summer, resting and basking in the sun. Asked for her impressions of the operatic conditions in America, "Our Mary" replied: "Excellent, but I still consider that French works are neglected. Hitherto the Metropolitan Opera House has paid too much attention to German and Italian repertoire, to the detriment of French art. I sang 'Pelléas et Mélisande,' 'Monna Vanna,' 'Thais' and 'Carmen,' and the success of these operas was phenomenal and surpassed all records in New York."

Asked if she were an American, the prima donna said, "No, I am Scotch."

### Theatres in Full Swing Again

The Trianon-Lyrique opened its summer season yesterday (Ascension) with "La Fille du Tambour Angot." There were matinee and evening performances at all the theatres, Opéra, Opéra-Comique and operettas; music halls and cinemas.

COMTE DE DELMA-HEIDE.

## LONDON TO OBSERVE GOUNOD CENTENARY FITTINGLY

Carl Rosa Opera Playing to Capacity Houses—Veteran Organization Was Founded in America—Beecham Begins a New Season—Moody-Manners Company for Sale—The Immutability of Opera Repertoires

33 Oakley Street, Chelsea, S. W., }  
London, May 20, 1918.

I am writing this in what used to be called the Whitsuntide holidays. No doubt it is still Whitsun (accent, *pro hac vice*, on the sun, for it is terrifically hot), but where, and oh! where are the holidays? This is a Bank Holiday. That means my bank is closed, but it does not bring me any nearer to a holiday. As a fact I have spent a considerable part of my day in trying to find room for my poor old legs, now "enjoying" sciatica in both of them, on the floor of a motor bus, and more in waiting for the bus that never came. However, "more was lost at Mocha field" as the song says, and here I am at home, with the foul intent of writing to you.

### What Price Gounod?

Incidentally, did you—or, rather, do you—ever hear of a French composer named Gounod? I have been aroused to the fact of his once existence by an invitation to join a committee by the Anglo-French Society in London, of which Lloyd George and M. Poincaré are patrons and Lord Burnham president, which intends to celebrate Charles Gounod's centenary on June 16—Gounod was born on June 17, 1818. There are to be, by way of celebration, two concerts on the Sunday afternoon at the Palladium, in aid of the French and British Red Cross. Sir A. C. Mackenzie, Sir Charles Villiers Stanford, Sir Thomas Beecham, Major Mackenzie Rogan, Isidore de Lara, and Henry Davray (of the Mercure de France) are on the committee, whose lot it is to formulate a couple of programs of Gounod's music for the concert room. It is a solemn thought, if you will give it a moment! "Faust" and "Romeo" we know. We have long tried to forget "The Redemption" and have completely forgotten "Mors et Vita." But there are other things—and we will make a good choice. How ridiculous it seems that Gounod was born one hundred years ago! I feel as old as that. Yet I cannot recall a time even in my infancy when I did not play on the organ various andante, religioso, or something of this kind, fattened up from some Gounodesque operatic movement, and it seemed even in those days lang syne that Gounod belonged to the antediluvian age. I suppose he didn't. There's the end of it, for the moment. When we have decided upon our program I will send it over to you; for, surely, you, likewise, will find many societies celebrating so august a festival.

### The Carl Rosa Opera

For the moment our music in the metropolis is confined to the performances of the Royal Carl Rosa Company, which are taking place nightly at the Shaftesbury Theatre. Incidentally, may I remark, that yesterday, it being too hot to move out, I wrote a brief account of the company for a jubilee brochure they intend to produce, and among other papers that were found useful was the first, the original contract made by Carl Rosa and Rose Hersee for a series

of performances in New York! Did you know that the company "egg," as it were, was laid on your side? Miss Hersee was to be paid \$300 per performance. That was as long ago as in 1869. It seems that it was six years later that the company, founded to give performances of opera in English, opened their first season in England, at the Princess Theatre.

The company is now in the third week of its six weeks' season here and is doing quite extraordinary business. There is no denying the fact that in these days opera in English is enjoying a *haire* not enjoyed previously in many years. Next week the C. R. Co. propose to produce a brand new opera by one Philpott, on the ever green subject of Dante and Beatrice, with what, I am told, is a famous picture of these twain as a scenic basis; but I am not informed as to the painter of the said picture. However, so much I do know that the opera is short—praised be Allah!—and that the company propose to play it in front of "Pagliacci," in place of the cheapened and now worn-out "Cavalleria Rusticana." For his relief, much thanks, say I. For, though I am the most devoted of opera lovers, I confess to becoming bored to the verge of extinction by the everlasting repetition by the Carl Rosa, Beecham and any other company of the same stale, old, musty repertory.

### Beecham Coming Back

On June 3 the Beecham Company returns to town to Drury Lane, that is, for an eight weeks season to end on July 27. Here we are promised a minimum of four new works, which I think means works new to the repertory. But if this be so, it is idle to speculate, since there are myriads of operas not yet exploited by Sir Thomas. I wish he would drop the old stuff and "redress" his whole library. I feel I shall have a fit if I ever have to see "Tosca" or "Tannhäuser," "Butterfly" or "Bohème" again, save under quite exceptional conditions. Scotti (who, I take it, is still alive!) lives for one on the Vocation. So does Caruso, so does Melba and so do most (or all) of the *dii majores*. But they live, when I switch them on, in the memory of a brilliant, unfaded past, of which the "records" are but as gentle reminders.

The Moody-Manners Opera Co., Ltd., once a most deservedly well known traveling company, is up for "sale or partnership." It is, I believe, Charles Manners' proud boast (deservedly so) that there has never been a loss in the twenty-one years of his company's existence. The sale is induced merely by the difficulties of transport in these hurricane days. It might prove a good investment. Why not? But if invested in, will the investor burn his Puccini—or keep him for others, and give me some opera not crammed down my poor throat by every other company whose work it is my province to chronicle and criticize? Willy-nilly, now it is the singers, not the works, that have to be criticized, because all companies have the same repertory!

ROBIN H. LEGGE.

*I told you so!*

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## KEENE, N. H., CELEBRATES SIXTEENTH MAY FESTIVAL

Frieda Hempel's First Appearance in Keene Features  
Opening Concert—Hadley's "Ode to Music" Per-  
formed—An Orchestral Matinee—Marie  
Morrisey, Martha Atwood, Inez Barbour,  
Elsie Baker, Lambert Murphy,  
William Tucker and Howard  
White Score as Soloists

The sixteenth annual May Festival of the Keene Chorus Club, Nelson P. Coffin, director, took place in the City Hall, Keene, N. H., Thursday evening, May 23, and Friday afternoon and evening, May 24. The chorus of two hundred and twenty-five voices was augmented by the orchestra of the Boston Opera House, under the leadership of Louis Eaton, and reinforced by excellent soloists. The attendance at all three of the concerts was very large and there was much enthusiasm. The festival as a whole was of a character that entitles it to be recorded as one of the most satisfactory yet given in the New England field.

### Frieda Hempel Features Opening Program

The feature of the opening concert, "Operatic Night," was the first appearance in Keene of Frieda Hempel, the popular soprano of the Metropolitan Opera Company. Miss Hempel's appearance was made possible through the generosity of Edward F. Holbrook, president of the club, who each year donates to the festival fund the cost of one world renowned artist. Miss Hempel's first selection was the aria "Ernani Involami," from Verdi's "Ernani," which she gave with remarkable control, a wealth of color and telling effect. Her second number was the Proch theme and variations, in which she was accompanied on the flute by Charles K. North. This number, especially, demonstrated the unusual purity and flexibility of the singer's voice. Miss Hempel was very generous in her encores, responding to the ardent applause of her admirers with the "Blue Danube" waltz song, "Dixie," "The Last Rose of Summer" and "Home, Sweet Home."

Other soloists were Marie Morrisey, contralto, and Howard White, bass, the latter supplying for William Gustafson, who was unable to appear owing to a sudden quarantine at Camp Devens, where he is stationed. Miss Morrisey was the first of the soloists to sing. In "O Mio Fernando," from Donizetti's "La Favorita," she displayed a rich and pleasing contralto, which, together with her charming manner, won the appreciation of the entire audience. Among her encores were "My Heart at Thy Dear Voice," from Saint-Saëns' "Samson and Delilah," and a new patriotic song, "My Own United States." Mr. White, who possesses a full, virile bass, sang with ease and good effect Verdi's familiar aria, "O tu Palermo," and Vulcan's song from Gounod's "Philemon et Baucis." He also was generous with encores, giving among others the delight-

ful old negro spiritual, "Swing Low, Sweet Chariot." The program was preceded by two verses of "America," sung by the audience and chorus standing, and closed with "The Star Spangled Banner," sung in the same manner and with all of the festival soloists participating. The orchestra accompanied both selections. The opening number of the program was the spring chorus and ballet from Saint-Saëns' "Samson and Delilah," which was excellently performed by the ladies' chorus and the orchestra. Later, the male section sang the "Soldiers' Chorus" from "Faust." The finale was the church scene from Mascagni's "Cavalleria Rusticana," rendered by the club, Miss Hempel and Miss Morrisey.

### The Afternoon Concert

At the afternoon matinee on Friday the orchestra, under Mr. Eaton and with Roland Huxley as concertmaster, gave an interesting and varied program, which included Haydn's "Surprise" symphony, the "Finlandia" of Sibelius and a series for strings, including Sinigaglia's "Hora Mystica," a comedy overture on negro themes by Gilbert, and three numbers by Henry Hadley—"The Angelus" from his third symphony, the prelude from act three of "Azora" and the "Dance to the Harpies" from the "Atonement of Pan." Mr. Hadley himself conducted these last works, which were received with enthusiasm.

The soloists were Martha Atwood, a popular young soprano, of New York, and Miss Morrisey. The former sang the aria "Charme les Jours Passes," from Massenet's "Herodiade." Possessing an alluring personality, she displayed an equally charming voice of good range and sweet quality. Together with Miss Morrisey, Miss Atwood appeared later in a duet from "Lakmé" in which the two voices blended delightfully. Again the appreciation of the audience was attested by the vigor of its applause, while the soloists responded graciously with added numbers.

### Hadley's "Ode to Music" Closes Festival

The concluding concert of the festival, Friday evening, witnessed a splendid performance of Henry Hadley's "Ode to Music," which was performed for the first time at the Worcester Festival last October, when it was described at length in the columns of the MUSICAL COURIER. In this work the chorus and the orchestra surpassed themselves under the able guidance of Conductor Coffin, whose recent experience with the work at the Fitchburg Festival stood him in good stead. The soloists assisting the club were Inez Barbour, soprano; Elsie Baker, contralto; Lambert Murphy, tenor, and William Tucker, bass-baritone. These artists formed a quartet that individually and collectively met and mastered the artistic requirements of Mr. Hadley's music. Miss Barbour's voice, clear, high, and of luscious quality in the middle register, was well fitted to her numbers. In the "Forget," Miss Baker was equally effective, displaying a genuine contralto of power and charm. Mr. Tucker in the opening solo, "Where Will Thou Lead Me First?" sang excellently. In the "Sound With the Cello's Pleading" and "Light to the Eye," Mr. Murphy also sang with telling effect. The latter's voice

## Save the Thoughtless Dollars

"I got the sweetest hat today. And, my dear, of course, I didn't really need it, but—"

"What if it is only a few blocks? Here, lass!"

"I know I'd feel a lot better if I ate less, but I simply must have a big order of—"

Over there in the Picardy mud, pock-marked with significant craters and "plum-caked" with unspeakable things that once were men, our soldiers can't hear all that some of us are saying. Good that they can't, isn't it? It wouldn't make it any easier to stand firm against those blood-crazed, gray hordes who come on wave after wave because they believe their Kaiser is "God's anointed shepherd of the German people."

It isn't that we Americans are a selfish people. We have simply been thoughtless.

Money is needed to win this war—let's give it. So far, we have been asked only to lend—to lend at a good round 4% interest. Turn your THOUGHTLESS dollars into War Savings Stamps.

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is clear and virile, and, as proved the case with the other soloists, his diction is exceptional.

At the close of the concert the chorus and audience gave Conductor Coffin an ovation, rightly attributing to him much of the credit for the excellence of the production. Mr. Coffin graciously accepted the applause, at the same time handing his baton to Mr. Hadley, who led the chorus, soloists, musicians and audience in "The Star Spangled Banner," which was sung with fervor and enthusiasm, and put a fitting period to the festival festivities.

### Damrosch to Play "Biff, Bang"

Members of the sailors' camp at Pelham, N. Y., recently gave a musical comedy production in New York called "Biff, Bang." Walter Damrosch was present at the opening performance, and liked the music so much that he will take it with him when he goes to France, and play it for the American soldiers abroad.

# TO FURTHER THE CAUSE OF MUSIC CIVIC CONCERTS ASSOCIATION OF AMERICA

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1 West 34th Street, New York

## NEW MUSICAL BUREAU

(Continued from page 5.)

Western time of grand opera companies, undertaking festival work in an organized and far reaching way.

Already the bureau has a number of agents at work, organizing concert courses and arranging for grand opera appearances. "It is the intention of the Ellison-White Musical Bureau," said those gentlemen, "to work in cordial co-operation with existing bureaus and managers, and where possible to exchange artists with them. There is need of intense organization for the musical work throughout the entire continent in just exactly the same way that every other end of the amusement business is organized, including the theatres, with their drama, vaudeville, musical comedy, and every other line of theatrical endeavor; also the circus, moving pictures, etc. In fact, 'big music' is the only thing that remains to be organized and there seems to be no good reason why this cannot be placed upon an efficient organized basis to the great advantage

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LAURENCE A. LAMBERT,

Organizers and heads of the new Ellison-White Musical Bureau.



Photo by Davies.

J. R. ELLISON,

of all concerned netting ultimately more money to the artist and their managers, more money to the local managers and a better net profit to the various smaller musical bureaus and territorial managers because of the cheaper price that they can get the artists for, and the more efficient methods of handling them through their territory, connecting one with the other, through a wholesale bureau such as ours."

Mr. Lambert will be glad at any time to hear from artists, managers, societies, etc., with reference to business throughout the Western territory and will be pleased to negotiate with them whenever possible. He has already secured the most enthusiastic co-operation and support of many of the important musical bodies in the West. He will also be glad to hear from territory and local managers in the Middle West and the East with reference to the basic principles of his organization and will be pleased to co-operate with them at any time that he can, in exchanging artists and in arranging Western tours for artists under their management, etc. Incidentally, Pablo Casals has been booked for thirty appearances in the Northwest next season, the biggest block of dates taken by any single agency.

The Godowsky Master School is to be conducted in Portland for four weeks commencing August 26 under the direction of the Ellison-White Musical Bureau, as arranged by Mr. Lambert with Mr. Godowsky. This should be an inspiring event in the musical life of the Northwest, and will be the first official business accomplished by the bureau. Details of the master school have been already published in the MUSICAL COURIER.

Coincident with the opening up of the musical bureau work, the Ellison-White firm is establishing a conservatory of music in Portland under William Robinson Boone, a highly respected music teacher of Portland, and at present the head of the Boone Conservatory of Music. It is the intention to establish a first-class conservatory with authoritative teachers at the head of each department.

It may be of interest to state that the Ellison-White firm has been in existence for about twenty-five years and they have two separate departments to the firm; the Chautauqua System under Mr. Ellison with headquarters at Portland, and the Lyceum Bureau under Mr. White at Boise, Idaho. These two departments operate their attractions in something over six hundred cities and towns in the Western territory. A very extensive Chautauqua System was opened up this year in Australia, with a head office in Sydney.

A recently compiled biography of Mr. Lambert, by one who knows him, was as follows: "A great organizer and executive; always enthusiastic and in dead earnest about the business that he is doing; never a pessimist; never lets up until the business is accomplished; a great idealist and visionary but practical at all times; never a dreamer only; is a professional baritone, having appeared on the concert platform hundreds of times in Western Canada."

He was born in Decatur, Alabama, thirty-one years ago, lived in the South until he was seven years old, then moved to New York where he lived for fifteen years; thence moved to Calgary and has lived in the Canadian West ever since. His name and personality both in a business and musical way are well known throughout Western Canada and the very fact that his name is attached to a circular or program of any artist being presented in the West is a guarantee of merit in the minds of the Canadian music loving public."

### Mana Zucca to Play Own Compositions

Mana Zucca will appear Thursday, June 13, at Fort Tilden, for the soldiers. The following week at Camp Dix, Camp Vale and Camp Merritt. She receives personal letters daily from the various camps asking for return visits.

Miss Zucca is invariably called upon to give a dozen encores; in fact, her name is well known in the trenches among the boys. A letter from one of these was recently read publicly for the soldiers at Fort Jay, where she performed. She was cheered to the echo when the boys were told that her humorous songs were often the cause of much mirth and happiness among the boys in the trenches when reminiscing after hard fighting.

### Batchelor—Steinway

On Saturday, June 1, 1918, Bronson Batchelor, an assistant paymaster in the U. S. Navy, and Marie Louise Steinway, daughter of Charles H. Steinway, president of the firm of Steinway & Sons, were married in New York City.

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## ARTHA WILLISTON



## ADELAIDE FISCHER TELLS ABOUT "COLOR IN TONE"

Adelaide Fischer had the good fortune to be raised in a musical and artistic atmosphere; the singer's brother being a musician of note in Wichita, Kan., and her foster-brother a prominent artist. In speaking of the influence art had upon her work, Miss Fischer said:

"When I was only a student my foster-brother began to drag me to all the art exhibitions he could find until I became quite an art critic and he used to make me criticize his work before submitting it to his publishers. It was in that way that I began to appreciate 'tone color.' Artists often employ that word 'tone' in color, so why shouldn't we reverse it and think about 'color' in tone? My teacher, Julius William Meyer, frequently spoke to us in terms of color when he wanted a certain quality of tone produced.

"There is art in the subtle suggestion of emotion rather than the too obvious quantity of tone, when nothing is left to the imagination and the quality of beautiful tone is spoiled. The technic of the singer, instrumentalist or painter must not be an outstanding factor. It should, on the other hand, be the servant of the mind—thoroughly unobtrusive and the means to the end!

"The singer must paint a picture for his audience and not submit a photograph. We seldom stand in awe before a colored photograph, but we do lose ourselves in the subtle and wondrous coloring of a landscape by one of our famous artists, like Murphy. We can also turn and fairly gasp with delight at the daring color and breadth in handling of some of the modern Polish painters, combine the red of passion with the yellow of joy, then contrasting these with the gray of sorrow and tears. Was there ever such a painter of songs as Ludwig Wuellner?"

A well known violinist, upon hearing Miss Fischer sing, made the remark that when he listened to her singing he did not think of her wonderful voice, nor her splendid technic, but of the message which she conveyed to her hearers and which was fully understood. When questioned about the statement, she said:

"Perhaps that is due to the fact that I have an almost perfect picture in my mind, which is completed by the audience's interpretation of it. No one who has not experienced it can understand the stimulus of an interested and sympathetic audience. The singer and audience must be one. I used to feel when Sembrich came out upon the stage—that was during my student days when I could only afford a seat in the gallery of Carnegie Hall—that she embraced us all and then told us her message. And what a message it was!"

### Most Successful Season

Miss Fischer's present season has been the most successful of her short career. Her concerts took her as far west as Denver, where she was given a most enthusiastic reception. The morning of her concert in that city Miss Fischer climbed the mountains, rather a risky venture for a singer who was to give her first concert that night, but she "couldn't resist the temptation." The

singer is a great lover of nature. The gorgeous scenery of the West made her feel as though she wanted to do bigger things in life—things well worth while. She has the happy faculty of undertaking every task with enthusiasm.

In speaking of the various cities in which she has appeared, the singer mentioned her engagement at the Apollo Club, Chicago, when the conductor tried a new arrangement of having the singers stand behind the orchestra instead of in front. Miss Fischer said that she preferred the new arrangement because it made it easier to get one's cues, and, the general effect was considerably improved.

While in Wichita, Kan., where she visited her brother, Miss Fischer heard Mme. Melba for the first time. As she puts it herself, she had to go away out there to do so. Miss Fischer expressed great admiration for the famous artist.

### Enjoys New York Recitals

In speaking of working up a concert program for New York, Miss Fischer said that she enjoyed working with Kurt Schindler and that all recitals should be a pleasure and not something to be dreaded.

"Most people, I believe, dread the critics," remarked the singer, "but as a matter of fact they never entered my mind at my last New York recital. One thing I have always felt about our own critics is that they are very fair and broad. It is true, sometimes, that they may be bored, as every one becomes at one time or another, but when you consider it is their job and they are paid to give unbiased opinions, why shouldn't they be just? A bookkeeper doesn't relish counting up figures 365 days of the year. It is his business! Yet I suppose it is natural for people to tire of repetition. When I was in Denver the leader of the local orchestra said he hoped I wouldn't sing 'Comin' Thro' the Rye' for an encore. I told him it wasn't in my repertoire and that I don't like to do things every one uses. In fact, I like to give my audiences, especially those of the West, a chance to become familiar with the less frequently sung songs.

### Her Experience at the Camps

During her season the soprano did a great deal of singing for the boys in the various camps. "The boys," she said, "like all kinds of good music. They have the best records for their phonographs and they almost sit on top of the machine, they are so eager to catch each word.

"Those who consider music a luxury in these war times would change their minds if they could see the pleasure and stimulus music gives to these boys in the camps. It is nothing less than a necessity. As one of the officers of Camp Gettysburg remarked: 'During the day the boys have the grim of war constantly drilled into their heads. At night these concert parties come to entertain them with music. Do you know what that music supplies? The spiritual influence!' At Camp Mead I sang, among other things, the aria from 'Madame Butterfly,' but before doing so I explained the circumstances of the number, and it was most enthusiastically received."

During one of the three concerts given at Gettysburg



DR. ARTHUR MEES, DEAN OF FESTIVAL CONDUCTORS. Dr. Mees not only is a foremost oratorio conductor, but he is also a valuable coach, writer on musical topics, an indefatigable worker and staunch supporter of American music and the interests of the American composer.

the lights went out and the singers were obliged to finish holding candles. At Camp Mead a severe storm blew down the tent, and it had to be put up rather hurriedly in time for the performance. As a consequence, Miss Fischer, who is but five feet one inch tall, could touch the top of the tent while she sang, but she did not mind it, because she enjoys singing for the soldiers, and also says that they like classical music. She found them attentive, well behaved audiences.

In addition to her concert work, Miss Fischer is the soprano soloist at the Brooklyn Presbyterian Church, where her work has gained many friends.

### Alexander Russell to Play

A feature of the programs to be presented at the annual convention of the N. M. T. S. will be an organ recital by Alexander Russell on June 17 at 11:15 a. m. Mr. Russell will play at Aeolian Hall, using the organ by courtesy of the Aeolian Company.



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December 10th, "Carmen," Micaela.  
December 20th, "La Bohème," Mimi.  
January 12th, "La Bohème," Mimi.  
January 30th, "Carmen," Micaela.

#### Festivals:

Milwaukee—With Chicago Symphony, April 1.  
Richmond, Va.—With Russian Symphony, May 1.  
Mt. Vernon, Iowa—Chicago Symphony, May 4.

#### Orchestral Concerts:

Boston Symphony Orchestra—"Mahler's Resurrection Symphony" January 21-22.  
St. Louis—Pageant Choral Society, "The Golden Legend," March 12.  
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# Teacher and Pupil—Value of Co-operation and the Aid of Mutual Understanding

## SECOND ARTICLE

### Discussion, a Stimulus to Development and an Aid in Establishing a Common Ground Between Teacher and Pupil

### A Personal Experience With the Type of Instruction That Makes for Negative Results

### Results Achieved, the Only Basis for True Confidence

By a Well Known Vocal Teacher.

(Copyright, 1918, by the MUSICAL COURIER COMPANY.)

[This article is the second of a series especially written for the Musical Courier by a well known vocal authority. The first article, which appeared in the June 6 issue of the Musical Courier, had for its subject "What a Teacher of Singing Should Know About the Vocal Organ—the Instrument."—Editor's Note.]

THE problem of the piano and the violin teachers in choosing pupils is in many respects different from that which the teacher of singing has to face. The teacher of the instrument is frequently called upon to deal with an applicant whose mental powers, as far as concentration and reasoning are concerned, are more or less undeveloped. For that reason, the positive deduction as to whether such an applicant has the necessary talent or ability for application is of a more subtle and difficult kind. A teacher of singing, on the other hand, is called upon to make his decision where the powers of concentration and reasoning, through schooling, have received more or less positive impulse. He, therefore, can come to an earlier decision as to whether an applicant has the necessary qualifications to warrant serious study of the subject.

#### Mental Capacity the Test

The mere possession of a natural voice in a pupil will not guarantee ultimate success. Success in singing is dependent upon the mental capacity of the applicant, for that is the true and only path by which a latent talent may be developed into positive and beautiful expression.

As a great master teacher in Europe has said, and only too truly, "It is more satisfactory to work with a pupil having two-thirds brain and one-third voice than vice versa." Progress in the development of tone technique, applying such technique in song to the interpreting of both poem and composition, rests with the quality of the pupil's intellect. Even though trite or bromidic, the reason for this will readily be understood if one considers the points made in the preceding article and exemplified in those to follow.

#### Discussion Necessary—Its Lack Retarding

To cite an instance from personal experience, in my studies in Europe and in the many conversations I had with my colleagues in study, complaint always was forthcoming that our preceptors cloaked themselves in clouds of mystery. Free discussion or courageous questioning were seldom indulged in by the students. The result of a student's attempt to start a discussion was either a "how dare you!" attitude on the part of the teacher or a putting off of the answer by saying that time and the study of the printed exercises and vocalizes would give the desired information. This may seem incredible to the reader, but these experiences can easily be verified.

#### A Personal Experience in Wrong Instruction

By way of example I will relate experiences gathered in a highly recommended studio. Wednesday mornings, an "open class," as it was called, was held, where all pupils were supposed to appear. Some twenty odd sat along the wall of the room, each anxious for a chance to demonstrate what he had learned during the week.

Among these twenty-odd pupils the majority were Americans who had left their homes and all that was dear to them to acquire a knowledge that would help to obtain a bright and happy future. All possessed good natural voices and healthy normal minds. Imagine these earnest, thinking and reasoning beings being called upon to sing the printed exercises on "la, la, las," to the thumping accompaniment of an assistant at the piano, without the teacher having previously given them any definite or clear idea on the fundamental law of tone emission and its control, upon which the question of voice production is absolutely based. We were working, instead, in the belief that the assiduous practicing of these exercises would ultimately free and develop the singing voice. It is almost unbelievable, yet how true, to think that intelligent minds could be brought to such an infantile subservency, because of the old traditional attitude of the respect and blind confidence due to the teacher by the pupil.

In this class there were four who through some streak of luck had stumbled upon points which made their work seem better than that of the others. The teacher was not responsible, nor could the pupils explain to their colleagues how they had reached such a happy state. Of course, this result permitted them to enter into the mystic circle, and to form an intimacy with the teacher, which was denied those who were less fortunate and still groping in Egyptian darkness. The teacher could approach these four in full confidence, because the evident superiority of their work disarmed all further discussions. Not so with the rest, who might be so rash in their anxiety to learn as to place embarrassing questions to their preceptor. For that reason they were kept at a safe distance.

The incident related is not exaggerated in the least,

nor am I trying to amuse. In fact, instead of it being funny, it is a real tragedy. The students gladly and willingly made every sacrifice, their hopes and confidences were keyed to the highest pitch, and then suddenly they saw that which meant everything to them collapse.

#### Confidence, Not Fear, in the Classroom

I hold, therefore, that if a teacher of voice stands firm in his knowledge of the subject, he need never worry about his control of the situation and his standing with his pupil. Instead of arousing the traditional fear and the acceptance of anything he may say as absolutely true, the teacher should immediately instill in the pupil an inquiring, searching attitude on all that is suggested. There is only one form of confidence a teacher should hope for, and that is confidence acquired through successful results as recognized by the pupil, and that confidence is never sought.

A teacher in making a point should insist upon that point being absolutely and clearly understood by the student. He can only suggest what to do. It is the pupil's duty to see whether or not that suggestion is based on facts.

Altogether too much is being taken for granted by the students. The teacher's duty should be to instill and encourage the pupil to ask questions, for in that very act the reasoning faculties of the student are brought forcibly into play. By such questions the teacher can quickly ascertain whether his suggestions were understood. And the pupil will soon ascertain whether his teacher fully understands the subject matter himself. Such a revelation can have only one result in the mind and attitude of the pupil—respect, and above all, confidence. Confidence is based on truth, and development is only possible through truth.

#### Teacher and Pupil Should Establish a Common Ground

A feeling of friendship and confidence between teachers and pupils must prevail, if the successful issue of the study is to be achieved. A teacher who loses confidence in his pupil's integrity, loses a life-giving impulse necessary to the accomplishment and realization of the ideal. A discontinuance of the study, therefore, is the only solution. For that reason, I hold that both teacher and pupil should try to meet on common ground, understand the temperament and personality of each other, and be friends in the truest sense of the word, in addition to helping each other attain that which is at best a serious struggle for a beautiful ideal. When such a relationship exists between teacher and pupil, the study loses much of its harshness, and soon the pupil will become conscious that a new, more beautiful and infinitely greater world has come into his life. Of course, we realize that not all temperaments are susceptible or will respond to this psychological process.

#### Loyalty a First Essential

We frequently hear of the discouraging complaint of the lack of loyalty on the part of the pupil to the teacher. Not

always is this the pupil's fault. The lack of loyalty is often due to the teacher's own attitude toward his work—toward his ideals.

Of course, the greatest enemy the teacher has to face is the flattery and opinions expressed to the pupils by outsiders, who know nothing of what he is seeking or trying to achieve. As we know, "Rome was not built in a day." Nevertheless, the layman expects almost the impossible of the student.

Does it not seem strange that a pupil often desires to interpret an operatic aria or a master song after the first few lessons? Does it not again seem strange that the teacher agrees with the desire expressed? Again, does it then seem strange that after a teacher has acquiesced to the desire, and continues to do so, that the pupil suddenly awakens to the fact that something is wrong in the "State of Denmark?" When the pupil at the beginning had a voice of such quality as to warrant the parents to give its possessor the necessary training, they suddenly begin to realize that the sweetness and freshness of the organ seems to be impaired and she has suddenly developed the prima donna's frequent complaint of not being in voice. What was formerly for the student the spontaneous expression of her spirit has become through this short-cut of "vocal development" a distinct sense of distress, if not annoyance.

If she is not consciously, she is subconsciously, aware that something is radically wrong. Not having been compelled by the teacher to use her reasoning faculties to ascertain whether the studies presented were based on facts and logical conclusion, she stood on the ground, which most of them do, of taking things for granted, while trusting to the gods for the rest.

Now let us for one minute consider how early confidence in the teacher is put to a test. At the beginning, the pupil searches her mind to find out why she seems to have lost that something she possessed before she studied. And the more she searches, if she has not before this given up in despair, the more she begins to realize that, although she may have a semblance of understanding and some power of interpreting a song, still she does not possess nor has she mastered the very foundation on which the expressing and the releasing of the spirit of a song is absolutely dependent.

If this pupil possesses a driving will power to master obstacles, she will at first be inclined in her analysis of her own work to blame herself, heartily endorsed in this respect by her preceptor, because she possibly lacked the talent, intelligence or what not! Her loyalty and confidence in her preceptor will remain intact until she awakens to the fact that the tuition she was called upon to believe in was not the expression of truth. In truth there is always development. Truth is never negative. Such a case as just cited belongs, unfortunately, to the majority, and is the very point I made in my preceding article on the confusion of technical understanding which pupils presented when applying for tuition.

#### Truth a Basis for Endeavor

How then can teachers logically expect blind faith and confidence put in them when they are fully cognizant of just such results as stated above? I am not at all alluding to those students who, through great talent, can weather these reefs. I am considering the majority, who possess what I please to call normal talent and normal intelligence; who could through proper and clear presentation of the fundamental principles of tone emission, develop into singers of distinct and agreeable attainments, bringing joy to themselves and to those who love them. And after all, that is the goal every singer should strive for, the question of entering the profession being decidedly secondary and according to the desires of the executives. It should never be forgotten that true joy can be found only in real beauty, and certainly beauty must be closely related to truth.

[The next article of the series, on "Technic," includes an unusual description of the sensation of breath control. The writer says that technic means control and that the power of giving expression is solely dependent upon the technical equipment of the artist. He disclaims the assertion that technic robs one of poetic imagination, deploring the fact that the average pupil can not give a definite explanation as to what he is after with respect to free tone emission. The writer also discusses the public's not questioning the real interpretation of the work, occupying themselves with the minor details of the recital.]

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## HYLAN APPOINTS BEROLZHEIMER

Prominent Art Patron Made Special Park Commissioner in Charge of Music

At the suggestion of Mayor Hylan, of New York, the Park Board has appointed Philip Berolzheim a special deputy commissioner in charge of music in all the boroughs. Commissioner Berolzheim has arranged for a public band concert on the City Hall steps for today (Thursday), 12 to 1:30 p. m., by the Police Department Band.

This performance will inaugurate a supplemental series of concerts to be given in the parks and on the recreation piers. Mayor Hylan's idea is that they will furnish an attractive form of outdoor recreation that will be beneficial and appreciated in these days of anxiety and stress. Band concerts are among the most valuable forms of music for large gatherings of the people. They also are a potent force in the musical education of the community, and can be made very useful as an agent of patriotic inspiration, and the time is specially fit for extra effort in this direction.

The Mayor had observed the keen public interest shown in the work of the city department bands, and this led him to conceive the idea which has developed into the plan under which Commissioner Berolzheim was appointed. It is proposed to make the bands of music from the Police Department, the Fire Department and the Department of Street Cleaning the foundation on which a greatly augmented provision for public music will be built. It will be largely devoted to districts whose people would otherwise be without any opportunities to enjoy good music.

Commissioner Berolzheim will appoint finance, music and advisory committees to aid him in his work. His own service as a Special Deputy Commissioner will be given without compensation. He is a man of means and devoted in a public spirited way to matters pertaining to music and to musical education. In recognition of the source of the idea which he has so enthusiastically adopted, he has decided to call the series "The Mayor Hylan People's Concerts." This is to individualize them and to distinguish them from the regular park concert schedule, which the Park Commissioners had arranged before the plan for the supplemental performances was adopted. The commissioner indulges in the confident expectation that the work of his committee will not stop with what can be done with the city department bands. He sees no reason to doubt that he will enlist a support that will permit the engagement of additional professional bands as well as a co-operation by music lovers which will tend to make New York City a greater musical center and to foster musical talent, or even develop musical genius. Among the musical celebrities who already have promised their assistance are Lieut. John Philip Sousa, Dr. William C. Carl and Joseph Bonnet.

## Ella Ellis Perfield Summer Session Opens

Ella Ellis Perfield opened her summer session Monday, June 10, at 4 East Forty-third street, New York, directly across from Schirmer's. It will continue until June 29 when the Perfields go to Chicago to conduct a similar session for the month of July and then to Asheville, N. C., for another during August.

## Symphony in Frankford, Pa.

Frankford, Pa., has a symphony orchestra, led by Hedda van den Beemt, with T. Worcester Worrell as conductor emeritus. Recently the association gave a concert, playing Adams' "If I Were King" overture, Schubert's "Unfinished" symphony and shorter numbers. A large audience attended and applauded enthusiastically.

## A Signor e Signora Crimi—un Figlio

On Monday of this week, June 10, Giulio Crimi, the tenor, and Signora Crimi became the proud and happy parents of a son. The young man will be christened today (Thursday) at St. Patrick's Cathedral, New York, and the godparents are to be Amelita Galli-Curci and her husband.

## Another Soder-Hueck Tenor Joins the Colors

Another professional tenor, Walter Henrich, from the New York studios of Mme. Soder-Hueck, has joined the colors. He is now at Pelham Bay Naval Reserve Training Station. This is the fourth tenor from the Soder-Hueck studios to enter the service.

## William Thorner's Plans

William Thorner, the well known New York teacher of voice, will take a much needed and extended vacation this summer. At the beginning of his 1918-19 season, September 15, he will occupy handsomely equipped new studios near Riverside Drive. In the meantime Mr. Thorner may be addressed in care of the MUSICAL COURIER.

## Publishers Ask Royalties from Theatres

A number of suits, the first one to be tried in New York within the next few days, have been brought by the Associated Music Publishers to force the motion picture theatres to pay a royalty of \$10 for each performance of a copyrighted piece of music that has been played without permission. The majority of the suits have been filed in the United States District Courts all over the country. It is understood that no matter how the suits may go there will be an appeal taken, for the motion picture theatre man-

agers would be liable for heavy damages if the suits go against them. They say they will take the litigation to the court of last resort if necessary.

## NET PRICES FOR SHEET MUSIC

Proposal to Abolish Discounts Made to National Association of Dealers in Convention—German Titles Banned for War

The annual convention of the National Association of Sheet Music Dealers began on Monday of this week at the Hotel McAlpin, New York, and will continue throughout the week, until the entire schedule of business is disposed of. Charles W. Homeyer, of Boston, the retiring president, presided at the opening of the session. The election of officers resulted in the choice of Thomas F. Delaney, of Lyon & Healy, Chicago, as president, and the re-election of vice-president Paul A. Schmitt, Minneapolis, and secretary-treasurer R. W. Heffelfinger, Los Angeles.

The first day was devoted principally to deciding what recommendations should be made to the National Association of Music Publishers, whose convention began Tuesday at the Hotel Astor. It was voted to recommend the entire abolition of German music titles during the war. It was also voted to recommend the universal adoption of the new smaller size for sheet music, already voluntarily adopted by many American publishers. The old size of American sheet music was 11 by 14 inches and the reduction to 9 1/4 by 12 1/2 represents a paper saving of over 30 per cent. The association sent cables to affiliated bodies in London and Paris, recommending the adoption of the above small size as an international standard.

## A Price Bombshell

O. G. Sonneck, representing G. Schirmer, Inc., announced that, beginning July 1, the entire Schirmer catalogue would be placed on a strictly net basis, and all discounts, except to dealers and schools, absolutely eliminated. In other words, instead of marking a piece of sheet music at 75 cents and selling it to different customers at different discounts, ranging from 50 per cent.

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up, the actual selling price of the music—say 35 to 40 cents—will be printed upon it and it will be sold to each and every one at that price. Discounts will be allowed to dealers, of course, and there will be a discount for schools, but the ordinary "professional" discount will be flatly abolished.

The convention appeared to be thoroughly in accord with the plan proposed by the Schirmer firm.

As the MUSICAL COURIER goes to press on Tuesday, an account of the publishers' convention and of the further doings of the dealers' convention is necessarily deferred until the next issue.

## Puccini's Son Tries Suicide

According to a story in the Corriere di Milano for May 10, 1918, the son of Giacomo Puccini, the famous composer, tried recently, while a soldier in the army and at the front, to commit suicide by taking laudanum. He was, however, given immediate treatment at the military hospital at Ala, in the Trentino, and recovered safely. It is said that his action was due to a love affair.

## Grace Hoffmann Weds

Announcement is made of the marriage of Grace Hoffmann, the well known coloratura singer, to Dr. Jesse Willis Amey, May 8, 1918, at the Church of St. Cornelius, New York City.

In the early fall the soprano will continue her career.

## New Orchestra for New York

The American Symphony Orchestra, a new organization, co-operative in membership and management, has just been assembled by Sam Franko, who will be its conductor. They will give a regular series of concerts, and also will be available for special engagements.

## ARRIGO BOITO DIES SUDDENLY

Famous Italian Composer and Librettist was Seventy-six Years Old

Senator Arrigo Boito, the noted composer and author of some of the best opera librettos ever written, died suddenly at Milan on Sunday, June 9, aged seventy-six years.

He was born in Padua on February 24, 1842, the son of an Italian father and a Polish mother, Countess Josephine Radolinska. His musical education was obtained at the Milan Conservatory under Alberto Mazzucato. Though at first he narrowly escaped dismissal owing to his apparent inaptitude for music, his talent soon developed, and after the composition of a cantata with a fellow student, Faccio, "Le Sorelle d'Italia," he received an award from the Italian Government which enabled him to go abroad to study for two years.

His opera "Mefistofele" was first produced at La Scala, Milan, in 1868. It did not succeed in its original form, but since the revised version was presented at Bologna in 1875 the work has taken its place as one of the features of the standard Italian repertoire. Peculiarly enough, it is his only opera, though 1918 marks its fiftieth birthday. There have been stories for years of another opera, "Nerone," and still another, "Orestide," but whether or not they are completed or sufficiently advanced to be prepared for posthumous presentation, nobody knows.

He was very active in a literary way, writing copiously under the anagram of Tobio Gorria. He prepared his own librettos, and other librettos of his are Ponchielli's "Gioconda," Verdi's "Otello" and "Falstaff," Faccio's "Amleto" and Coronado's "Un Tramonto." Boito had translated two of Wagner's librettos into Italian.

The King of Italy made him a Cavaliere and Commendatore. In 1895 he became a Chevalier of the Legion of Honor. He was elected a Senator in 1912. He served under Garibaldi in the war of 1866, and had been Inspector General of Public Instruction in the conservatories of Italy since 1892.

## Objects to German Plays

Mrs. William Jay, who is at the head of a committee to stop the presentations of German dramatic and musical plays in New York theatres, has begun a campaign against the Irving Place Theatre and the Yorkville Theatre. At the former, Johann Strauss' "The Gypsy Baron," with Otto Goritz in the leading role, has been performed within the last fortnight. Mrs. Jay says that her society has no intention to interfere with citizens of German birth who are loyal to the United States, but that it is the purpose of herself and her associates to put a stop to theatrical performances which are plainly not in sympathy with the Allied cause.

## Aborn Opera Closes

The Aborn Opera Company closed its season at the Bronx Opera House after a very successful engagement on Saturday evening, June 1, with the performance of "Aida." Marie Stapleton Murray sang the title role and drew the enthusiastic applause of the audience by the beauty of her voice, the excellence of her song and the capability of her dramatic work.

## F. W. Haensel en Route

Fitzhugh W. Haensel, of the firm of Haensel & Jones, musical managers, left New York last Friday on an extended business trip as far as the Pacific Coast in the interest of their artists, and also incidentally for his health. Mr. Haensel expects to return through the South, and will be absent about one month.

## Oscar H. Hawley in France

The MUSICAL COURIER is in receipt of a postcard, without date, the contents of which are as follows: "Arrived safely overseas. Oscar—Hatch Hawley, Band Leader, American Expeditionary Forces."

## Victor Harris, Jr.

Victor Harris and Mrs. Harris are receiving congratulations on the birth of a son, Tuesday, June 4, New York City. Mr. Harris is the organizer and conductor of the St. Cecilia Choral Society and also a well known composer and teacher.

## Violinist Grimson a Flier

Bonarios Grimson, the well known violinist, formerly a resident of New York, has gone to Canada, where he now is enlisted in the flying corps, and training himself for early duty over the battlefields of Flanders.

## Margaret Romaine with Metropolitan

The MUSICAL COURIER learns that Margaret Romaine, formerly a comic opera singer and later a member of the Chicago Opera, has been engaged by the Metropolitan Opera for next season.

## Grainger's Many Benefit Appearances

Percy Grainger is scheduled to give a recital for the benefit of the Red Cross in Bridgeport, Conn., at the residence of Jonathan Godfrey, Brooklawn Park. During May, Mr. Grainger played nine times, in New York, Brooklyn and elsewhere, either alone or with the 15th Band, C. A. C., for the benefit of the Red Cross, Liberty Loan and other war relief funds, realizing large sums for the worthy causes.

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## CARRIE JACOBS BOND SUES

## Composer in Court to Protect Her English Rights

A news despatch from London says that Mrs. Carrie Jacobs Bond, of Chicago, author of "A Perfect Day" and other popular songs, has asked the Chancery Division of the English courts to issue an injunction restraining Warren & Phillips, Victoria street, London, from announcing and advertising as "ready" the old song, "Write to Me Often" and otherwise representing that the song was a new one and an instantaneous success.

Frederick Harris, of London, who has joined Mrs. Bond in the suit, has for ten years been the sole publisher for the British Empire of all the songs written and composed by Mrs. Bond.

The plaintiffs say that persons buy the old work thinking it is intrinsically as good as a new work by the author, and the result affects the reputation she had gained of late years. In recent years Mrs. Bond had written songs that had attained great popularity in England.

The copyright of "Write to Me Often" was apparently sold, and in 1913 it was purchased by the defendants.

In reply to his lordship counsel said the defendants had a perfect right to publish it as an old work, but they had no right to dress it up so as to represent it as a recent production. Frederick Harris in evidence alleged that the title page of "Write to Me Often" was in imitation of the get-up in which the recent music of Mrs. Bond was sold.

## May Peterson at the Camps

May Peterson is rounding out a season, which has been heavy with operatic, festival and concert appearances, by a tour of the different camps for three weeks. Red Cross fetes had the benefit of her services, as well as the larger



© Mishkin, N. Y.

MAY PETERSON,  
Soprano of the Metropolitan Opera Company.

camps she is to visit, such as Camp Alfred Vail, Camp Custer, at Battle Creek, Mich.; Camp Sherman, Chillicothe, Ohio; Camp Lee, Petersburg, Va., and Camp Meade, in Baltimore.

## Muratore with Cavalieri in Films

The famous tenor, Lucien Muratore, is appearing with his wife, Lina Cavalieri (the famed opera singer and beauty), in a new film called "A Woman of Impulse," issued by the Paramount Company. The story tells the tale of a prima donna with tempestuous love affairs. Some of the scenes introduce her in the role of Carmen, with Muratore appearing as Don Jose. The Century Theatre, New York, was rented for the making of the films depicting actual opera scenes, and the house was filled with an audience of professional players. Muratore and Cavalieri then played the "Carmen" scenes while the cameras recorded the incidents of the operatic story.

## Alice Nielsen Proud of Her Decorations

At every appearance on the concert stage, Alice Nielsen, the American soprano, wears three decorations which she prizes highly, and each bespeaks her patriotic zeal. The last one was given her at the reception to General Joffre a year ago, when it was her good fortune to be selected to sing the National Hymn of France during his visit to Kansas City. Another was given her by President McKinley, whom she knew very well, and the third is a decoration by the late King Edward, when she sang an American program at the house of the late Duchess of Manchester.

## Edward Weiss Under Reich Management

Edward Weiss, the brilliant American pianist, who was heard in recital at Aeolian Hall last season, is now under the direction of Emil Reich, the energetic New York manager. Mr. Weiss appeared recently in a joint recital with Cecil Arden in New Brunswick, and was also heard as soloist with the Trenton Male Chorus. So marked was his success that he has been re-engaged in both cities for the coming season. Mr. Weiss will give a number of concerts in June before taking his vacation.

## The San Diego Union

The Pioneer Newspaper of Southern California.

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## Schumann-Heink's Mother Song

By EDWIN H. CLOUGH.

ADAME SCHUMANN-HEINK!



Salute!

Edward Bellamy Partridge, in a beautiful little tribute to this wonderful woman, has called her the Greatest Mother in America.

Madame Schumann-Heink is more than that if we differentiate motherhood. She has mothered the whole world. Her voice has echoed the mother tone in the hearts of millions to whom this song-gifted woman has spoken in the universal language—the language of love.

There is a world of memory in that rich, mellow contralto—not only the memory personal to those who sit spellbound within the compass of its melody, but a memory that rises unbidden through the human subconsciousness, the memory of a time when the ear of man was attuned only to the murmurous diapason of tropic winds in the fronded fern; the lullaby of distant waters lapping the shimmering sands of summer isles in sunset seas. It is the music of nature—old Mother Nature—from which comes the primitive expression of the simple rhythm of all the primitive peoples; we hear it in the crooning of the Indian mother gathering acorns in the wooded canyons of our California hills; in the low-caressed notes of an Arab maid singing to the desert stars; in the call of a woman's voice across the lonely reaches of an Asian solitude; in the voices of Polynesian chested girls laughing under the shadows of an African shrine; in the chant of vestal devotees at an Afri-can shrine; in the folk songs of the far northern tribes; and in the love song of the geisha caressing the vibrant strings of a samisen.

It is the woman voice in its sweetest, saddest, most appealing tone; it is more human than the aria-compassing soprano, more intelligible to the common human heart than the coloratura of a Tetrassini or a Galli-Curci—wonderfully exquisite as are those fluted notes from golden throats.

Madame Schumann-Heink speaks to us in that voice of the primitive contralto, and the babe in its mother's lap, the virtuoso blase with years of cultured association understand it alike. It is the mother voice singing from the mother heart.

Madame Schumann-Heink will sing for the Red Cross. She has given her career for the humanity cause of the Great War—as she has given her men children to the cause of Liberty. She will sing to the men of the camps and to the men of the trenches; and to the women who are waiting where the twilight falls—to the hearts that are sitting in widowhood. She will sing to the mothers and wives of all the peoples; and she will sing to the little children whom she loves with the love that passeth understanding—the mother love—the noblest attribute vouchsafed to men from the Infinite abiding in mystery.

It is not for war that Schumann-Heink sings; but those who are of the warriors will go forth to battle with higher courage in the benediction of her song. It is in gladness that she sings; but there is a vast sorrow in the minor strain of it—as the wind sings to the pine, whispering hope in requiem chords; giving life while Death stands grimly waiting.

Schumann-Heink!

Salute!

With uncovered heads let us pay this tribute to the motherhood of men.

## WYNNE PYLE—TEMPERAMENTAL TENANTS AND SENTIMENTAL JOURNEYS

"The traveling man's life is a good deal harder than that of the average artist," began Wynne Pyle. We had been discussing the general belief that an artist's life is "not what it is cracked up to be."

"Why," she continued enthusiastically, "the traveling man takes long trips, and sometimes even the best one never makes a sale at the other end. With his brother-artist, he may rest assured that his money awaits him, after he has delivered the goods. Another thing, people accuse us poor artistic mortals of being temperamental. In some cases there is sufficient ground for the accusation, but I think that the big business man or the Wall Street broker, who is dealing in thousands every hour, has far more cause to be temperamental. Why? Because while he is sitting with his wife through some concert, theatre, or perhaps the opera, his mind is working constantly. He wonders whether at that moment stocks are going up or down, and whether he had better buy or sell. Oh, yes, the word temperamental is much abused; too often it is only an excuse for excess or exaggeration."

### Temperamental Tenants

"Have you ever met a temperamental tenant or landlord?" asked Miss Pyle in all seriousness. "I have. The last apartment that I occupied was just ideal for me. I



WYNNE PYLE AT HOME.

practised when I pleased (at reasonable times of the day), and was beginning to realize that I was indeed fortunate to have secured such a suitable place, for most people don't relish having people practise about them in apartment houses. I did not seem to be disturbing the peace until a new family moved into the flat above me. The head of the household was a temperamental engineer who worked at night and slept during the day, when I wanted to get in my work. It grew to be a common occurrence for him to telephone me while I was working, and to ask if I wouldn't give him a chance to get a little rest. This kept on for a while, until the landlord honored me with a visit. He began by telling me that I was one of his best tenants—the kind, you know, who pays his rent regularly and who never complains about the man downstairs or the crying child next door.

"But," said I, "why all this flattery?" "Because I want you to move," he replied frankly, "and I will give you another larger apartment for the same money so as not to lose you. I am sorry the man upstairs doesn't appreciate your art."

"You may believe he took good care to get me far away from everybody. This apartment is an outside one and its walls are adjacent to the public hall. But about that temperamental engineer—he was punished. They say 'revenge is sweet,' so was mine. I met him the other day on the street, and he told me that the family who moved into my vacated place was still noisier. Also that they had a piano player, which was worked overtime."

### Can't Practise to Excess

This incident might be taken to intimate that the pianist puts in hour upon hour of practising. She doesn't, though. "Practising, like everything else," she admitted, "may become too much of a good thing. If you overeat, don't you have indigestion? It's the same with walking. Walk more than your strength will permit, and what will the consequences be? You are tired and the exercise has done more harm than good. Well, it's much the same with music. Too much work causes musical indigestion. I can't do anything to excess, not even practising."

### "Make a Joyful Noise"

"What is that old Biblical passage? 'Make a joyful noise.' I always try to keep it well in mind. I play because it gives me the most pleasure, but if I am overworked that joyful noise will turn to something quite the opposite."

"Do you mean to say, Miss Pyle," asked the writer, "that you don't play unless you want to do so?"

"Exactly that! I have never disappointed any audience

yet, but if the time ever comes when I don't feel I can make a 'joyful noise,' then I certainly shall not play. On the other hand, I am confident that a person can do anything if he wants to badly enough. If he is conscious of his own power, he can make others feel it."

Miss Pyle's views in this respect are not unlike the Nietzschean principles.

"Don't you suppose that you would feel different if you were absolutely dependent upon your art? In that case, do you believe you'd play only when you felt like it?" was the pertinent question.

"I think the case would be unaltered even then," she added seriously, "for, you see, I studied music as a child because it gave me the most pleasure and came most naturally to me. I believe each artist has his own place. Competition in art is without doubt good for an artist, but it does kill one's natural joy. In that case, I'd rather not compete. Perhaps this aversion is due to something that happened when I was a small girl. I remember it used to be the custom for the pupils in the class to compete each month for a prize for the highest average in studies. I frankly admit that this prize fell but infrequently into my hands. The last straw came, however, when I had worked diligently and finally managed to obtain the highest marks. My enthusiasm changed instantly to regretful disgust (if there is such a thing) when I was presented with a book of poems. When I got home I decided there was nothing in competition and flung the volume out of sight."

### Speaks of the Public

Miss Pyle said as a child she enjoyed reading the biographies of the famous musicians, and often tried to live like one or two of the most renowned. When she found that she couldn't make her life like Beethoven, she tried Brahms.

"Today we haven't any romantic personalities like Beethoven or Liszt," she remarked. "Personally, I prefer looking like a human being. The public also likes a normal looking artist. Speaking of the public reminds me that people always have seemed to look for the emotional in music and musicians. In the case of Jascha Heifetz, that wonderful new artist, they, however, seem to have taken the opposite stand. They appreciate and like the coolness of his playing. In that they are justly privileged. I find on tours that the people are glad to meet an artist who can talk about things other than music. In some places they appear to be quite dismayed when an artist can exchange a good recipe for cake or even give her views on one of the latest economic topics of the day. In olden days musicians were not expected to know anything but music. When I go visiting or shopping, I don't go with the piano hung around my neck."

When people ask Miss Pyle if she ever worries about concerts, she tells them: "No, not so long as I am prepared." Then when they ask if she ever gets nervous, she answers: "Not nervous, but excited, and I don't get excited until it is the proper time—when I am ready to go on the stage. That is the moment I am all keyed up to 'make a joyful noise.'"

### Enjoys Studying People

All her life Miss Pyle has been interested in studying people. She even speaks of her interest in this respect as being "a sentimental journey." The pianist told the writer that the first mileage post was reached when she was sent to boarding school and was thrown in with all kinds

of children. Little Wynne was quiet and shy, and seeing children who were wild and playful, like young animals, rather amazed her. Upon going to Europe, as a young woman, she was given further opportunity to study the types of the various countries—a rather more difficult stage of the journey—but she did not find it so intricate as studying the public. Here the pianist found it was not so easy to get out of her shell. She did after a time because—well, she believed "a person can do anything if he is conscious of his power."

"Whereas I used to read short stories on the trains, I now study my fellow passengers. It is quite amusing to try and solve every stranger. Each is a short story in himself. This interest in fellow beings, though, has been interpreted as inquisitiveness. I remember at a rest cure resort in Europe one summer, where I found a great deal of subject matter, there was one person, a Russian, whom I couldn't make out. A particularly fine morning while walking in the garden, I turned suddenly to him and said: 'What is the matter with you, anyway?' He looked surprised, and told me that his trouble lay in his being too inquisitive. I took the answer personally and remarked that he had been unkind. Still he insisted that such wasn't the case and that he used to think he had a right to find out everything. 'To accomplish this,' he said, 'I started out at a certain point and kept working in a circle until I reached my starting point. Don't ever make that same mistake.' I have tried to follow his advice. My sister used to have a way of telling me to 'take in' my eyes, when I saw anything worth studying."

Speaking of her sister, Miss Pyle said she was proud of her little niece and loved every one of the little fingers, but minding her young ladyship for an entire morning brought her to this conclusion: a woman cannot be an unselfish mother and an artist at the same time. "Grand babies and baby grands," she added jocosely, "don't mix well."

"Of course my parents are proud of me because I have followed the career I wanted to most, but recently my dad said: 'All the same, I think you would have been better off if you had married a country boy.' 'I might have been years ago,' I told him, 'but not now, because I know a little more.'"

Wynne Pyle enjoys living alone in her snug little studio up on Washington Heights. It is a most artistic home, with bluebird paper in the living room, and peacock feathers (from her uncle's farm in Texas) are in every available vase and corner. In displaying both these symbols of happiness and ill luck, the pianist defies the ordinary superstitions. She is a charming and attractive hostess. When interviewed she appeared in a pale yellow crepe de chine and lace negligee, her dark hair being bound with a band of rosebuds, and between mouthfuls of strawberries and cream, which the writer was enjoying immensely, Miss Pyle confided that but recently she had had a card from Dr. Kunwald, who wrote that since Dr. Muck's arrival in the intern cantonment music was thriving considerably, adding that one more Steinway was all that was needed. Another well known conductor in chatting with Miss Pyle asked if she thought they would put Dr. Muck to work. "Of course," she replied, "I suppose he will be obliged to eat his daily meals and learn to hoe the garden!" J. V.

### May Hartmann's "Somewhere in France"

That popular song of the war, "Somewhere in France," by May Hartmann (Mrs. Col. Carl F. Hartmann), published by Schirmer, will be sung by the English soprano, Ruby Helder, who is going on tour with Sousa's Band this summer. It has been taken up by the American military bands in France, and is being sung and played both in Paris and the provinces over there.

Huntzinger & Dilworth, New York, are publishing a new song of Mrs. Hartmann's, which will be issued in July.



## ADELAIDE FISCHER

Scores Notable Success

"Miss Adelaide Fischer scored heavily and each of her songs found favor. She revealed herself a finished artist, possessing a fine, sweet voice of great purity, especially in the higher register. Her diction was faultless, whether in her group of French songs or her songs in English, and she displayed great intelligence in interpreting songs of different appeals and moods."—Morning Herald, Johnstown, N. Y., June 5, 1918.

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"Such piano recitals as Mr. Hofmann gives are rare events."—*New York Herald*.

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"To analyze Mr. Hofmann's art would be to enumerate all the essentials of great piano playing and masterly interpretation."—*New York Sun*.

"Let us thank God for Josef Hofmann, and may he play to us early next season, and often."—*New York Tribune*.

STEINWAY PIANO

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MANAGEMENT:

WOLFSOHN MUSICAL BUREAU, 1 West 34th Street  
New York City

**A Splendid Concert Artist**

Daniel Mayer, the New York impresario, received the following telegram concerning Lenora Sparkes, soprano: Chicago, Ill., May 31, 1918. Lenora Sparkes achieved big success last night in rhapsody of St. Bernard. She is a splendid concert artist. House sold out. (Signed) CARL D. KINSKY.



LENORA SPARKES.  
Metropolitan Opera soprano.

**The Five Tenor Concert**

While five of the world's greatest tenors really appeared and the event also brought forward other splendid artists, the fundamental significance of the affair lay in the fact that it was a United States Navy Festival, arranged by Mme. Frances Alda, and given at the Metropolitan Opera House on Monday evening, June 10, for the purpose of purchasing musical instruments and other articles in order to make the lives of the sailors more

cheerful and bearable. Mme. Alda hit upon a fine idea, and fine was the response of the public. About \$47,000 was netted by her concert, what with the purchase of tickets and the auctioning (by Burr McIntosh) of an autographed program, which brought \$17,500.

Mrs. E. T. Stotesbury, of Philadelphia, helped Mme. Alda in the management and the two ladies were the recipients of enthusiastic congratulations.

As for the musical part of the evening—it defies criticism. Caruso sang his "Pagliacci" war horse and set the crowd afire. Muratore, in "The Marseillaise," raised the flame to white heat. John McCormack made his hearers shout with delight. Hipolito Lazaro and Giovanni Martinelli added lovely singing to the tenor delights. Mischa Elman played his fabulous fiddle, Harold Bauer coaxed and charmed and commanded irresistibly beautiful strains from the keyboard. Leon Rothier's sonorous voice warmed the cockles of the heart. Ethel Barrymore recited. The Metropolitan Opera chorus performed. Richard Ordynski presented a grandiose tableau called "The Ship of Liberty," and a number of society women did the posing. Rear Admiral Gleaves made a stirring address. Roberto Moranzoni conducted the "William Tell" overture. Patriotic songs were delivered. The Misses Garrison and Braslau added their song contributions to the mellifluous features of the evening. Pierre Monteux led "The Marseillaise." Giuseppe de Luca's finished vocal art was rewarded with thunders of applause. Giulio Setti directed the chorus. Gennari Papi conducted for the "Madame Butterfly" duet. Claudia Muzio's soprano tones were a joy unalloyed. Leonora Sparkes, Antonio Scotti, Anna Case, Minnie Egencer, Marie Mattfeld, Paul Althouse, Pasquale Amato, José Mardones, Andres de Segura, Adamo Didur, and Messrs. Bada and Audisio were other well received participants.

To Mme. Alda fell, perhaps, the greatest ovation of the evening, and deservedly so. She was in superb voice and her heart was in her delivery. The audience cheered her to the echo.

**NORFOLK FESTIVAL**

(Continued from page 5.)

trol, notable for its pure intonation and enunciation. A word should be said, too, about the satisfactory work of the orchestra. The final number, "A Patriotic Ode," Chadwick, emphasized also the excellence of the chorus and orchestra. Close attention, followed by enthusiastic applause, was the reception given to David Stanley Smith's symphony in D minor. In Battelle's "Festival Chorale" the audience—which contained many famous musicians—joined in the singing. This opened the program.

Wednesday evening, June 5, was devoted to the singing of the "Manzoni Requiem" (Verdi).

Thursday evening, June 6, the third evening of the festival, was known as artists' night. The program was devoted almost entirely to compositions which had been played in previous years. This included Henry Hadley's symphony, "North, East, South, West," originally produced at the festival in 1911, which was conducted by Mr. Hadley in authoritative manner. Two numbers from Victor Herbert's "Eileen" were captivatingly sung by Lambert Murphy and Mabel Garrison. Maud Powell was the soloist, new to these festivals. Her violin art was greatly enjoyed, and she was splendidly received in folk-songs arranged for violin. Mabel Garrison, with flute obligato, again delighted in the David "Charmant Oiseau" and Chadwick's "Tam o' Shanter."

An unprogrammed number, and the only original composition of the evening, was "Verdun," by Sir Charles Villiers Stanford.

To Mr. and Mrs. Carl Stoeckel, Norfolk and those fortunate enough to be invited to these annual events, owe a deep debt of gratitude for furnishing music of high standard and only artists of the first class.

**NEW YORK SUMMER CONCERTS BEGIN**

Edwin Franko Goldman Conducts Fine New Band at Columbia University

The summer season of band concerts at Columbia University, New York, was auspiciously opened on Monday evening, June 10, on which occasion the New York Military Band, Edwin Franko Goldman, conductor, was heard in an interesting program.

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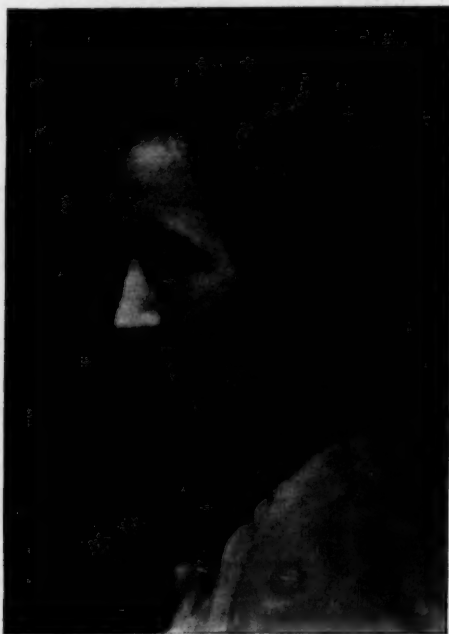
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### A Splendid Concert Artist

Daniel Mayer, the New York impresario, received the following telegram concerning Lenora Sparkes, soprano:

Chicago, Ill., May 31, 1918.

Lenora Sparkes achieved big success last night in rhapsody of St. Bernard. She is a splendid concert artist. House sold out.

(Signed) CARL D. KINSEY.



LENORA SPARKES,  
Metropolitan Opera soprano.

### The Five Tenor Concert

While five of the world's greatest tenors really appeared and the event also brought forward other splendid artists, the fundamental significance of the affair lay in the fact that it was a United States Navy Festival, arranged by Mme. Frances Alda, and given at the Metropolitan Opera House on Monday evening, June 10, for the purpose of purchasing musical instruments and other articles in order to make the lives of the sailors more

cheerful and bearable. Mme. Alda hit upon a fine idea, and fine was the response of the public. About \$47,000 was netted by her concert, what with the purchase of tickets and the auctioning (by Burr McIntosh) of an autographed program, which brought \$17,500.

Mrs. E. T. Stotesbury, of Philadelphia, helped Mme. Alda in the management and the two ladies were the recipients of enthusiastic congratulations.

As for the musical part of the evening—it defies criticism. Caruso sang his "Pagliacci" war horse and set the crowd afire. Muratore, in "The Marseillaise," raised the flame to white heat. John McCormack made his hearers shout with delight. Hipolito Lazaro and Giovanni Martinelli added lovely singing to the tenor delights. Mischa Elman played his fabulous fiddle, Harold Bauer coaxed and charmed and commanded irresistibly beautiful strains from the keyboard. Leon Rothier's sonorous voice warmed the cockles of the heart. Ethel Barrymore recited. The Metropolitan Opera chorus performed. Richard Ordynski presented a grandiose tableau called "The Ship of Liberty," and a number of society women did the posing. Rear Admiral Gleaves made a stirring address. Roberto Moranzoni conducted the "William Tell" overture. Patriotic songs were delivered. The Misses Garrison and Braslau added their song contributions to the mellifluous features of the evening. Pierre Monteux led "The Marseillaise." Giuseppe de Luca's finished vocal art was rewarded with thunders of applause. Giulio Setti directed the chorus. Gennari Papi conducted for the "Madame Butterfly" duet. Claudia Muzio's soprano tones were a joy unalloyed. Leonora Sparkes, Antonio Scotti, Anna Case, Minnie Egner, Marie Mattfeld, Paul Alt-house, Pasquale Amato, José Mardones, Andres de Segurula, Adamo Didur, and Messrs. Bada and Audisio were other well received participants.

To Mme. Alda fell, perhaps, the greatest ovation of the evening, and deservedly so. She was in superb voice and her heart was in her delivery. The audience cheered her to the echo.

### NORFOLK FESTIVAL

(Continued from page 5.)

trol, notable for its pure intonation and enunciation. A word should be said, too, about the satisfactory work of the orchestra. The final number, "A Patriotic Ode," Chadwick, emphasized also the excellence of the chorus and orchestra. Close attention, followed by enthusiastic applause, was the reception given to David Stanley Smith's symphony in D minor. In Battelle's "Festival Chorale" the audience—which contained many famous musicians—joined in the singing. This opened the program.

Wednesday evening, June 5, was devoted to the singing of the "Manzoni Requiem" (Verdi).

Thursday evening, June 6, the third evening of the festival, was known as artists' night. The program was devoted almost entirely to compositions which had been played in previous years. This included Henry Hadley's symphony, "North, East, South, West," originally produced at the festival in 1911, which was conducted by Mr. Hadley in authoritative manner. Two numbers from Victor Herbert's "Eileen" were captivatingly sung by Lambert Murphy and Mabel Garrison. Maud Powell was the soloist, new to these festivals. Her violin art was greatly enjoyed, and she was splendidly received in folk-songs arranged for violin. Mabel Garrison, with flute obligato, again delighted in the David "Charmant Oiseau" and Chadwick's "Tam o' Shanter."

An unprogrammed number, and the only original composition of the evening, was "Verdun," by Sir Charles Villiers Stanford.

To Mr. and Mrs. Carl Stoeckel, Norfolk and those fortunate enough to be invited to these annual events, owe a deep debt of gratitude for furnishing music of high standard and only artists of the first class.

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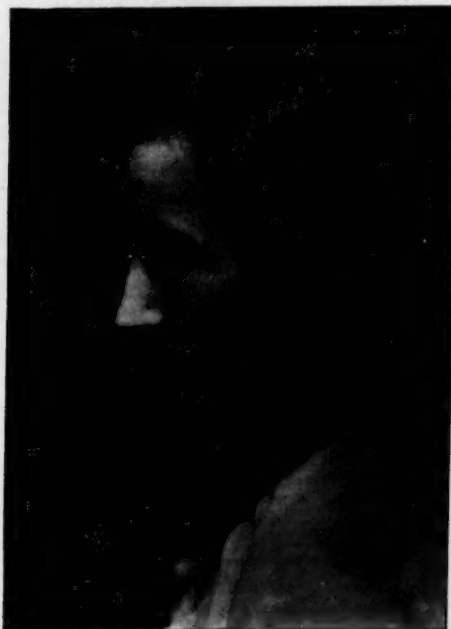
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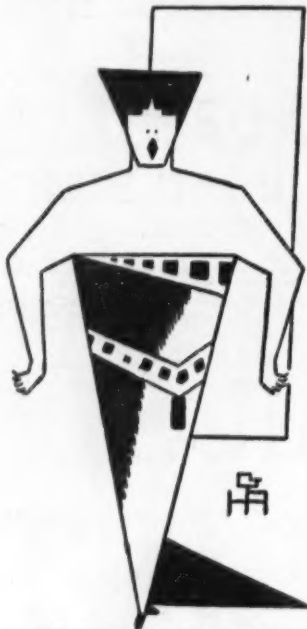
**HAENSEL & JONES**

**Aeolian Hall**

**New York City**

# LOTTA MADDEN BELIEVES SUCCESS COMES FROM "EVERLASTINGLY KEEPING AT IT"

Lotta Madden's singing has been known in the metropolis for some time past, but her recital at Aeolian Hall, New York, in March, brought her into instant prominence, for she made such an impression that for once all papers agreed that here was a singer of unusual voice and gifts. Though late in the season, eighteen engagements followed this debut, a prominent church secured her as solo soprano, and her engagements for next season are many. A MUSICAL COURIER representative found her at her uptown New



LOTTA MADDEN IN ACTION.  
From a futuristic cartoon by Henry Robinson.

York home, where question and answer followed with rapid fire effect. Indeed, once started, there was no further need of question, for here is a singer who can talk. "Tell us of yourself," was gently hinted, and a dictagraph would have registered something like the following:

"Yes, I was well known in Spokane and the big Northwest, before coming to New York. Sergei Klébansky became my teacher, and a wonderful one he is. I am studying all the time. He always is an inspiration to me, radiating the desire to improve, to become somebody, full of the certainty of a happy future. Energy, ambition, study, concentration, using to the utmost one's mentality,

all these are a part of the 'singer's game,' to become really successful. Frankness, genuineness, the belief that to succeed one must give, these are some of my rules of life. To awaken the emotion of the listener, the singer must herself have heart: otherwise it is but empty sound. Quiet, systematic study six or seven hours daily, 'everlastingly keeping at it,' is the only road I know to success. There is nothing one cannot do if the necessity exists, and this is an axiom which every successful man or woman follows. Outdoor exercise, and plenty of it, are essential, so I am up early keeping myself in prime condition. The big spaces of the Northwest, the mountains and rivers, all impressed me in my early days and gave me a longing for nature.

"I thoroughly believe in the power of the will, that the desire to reach out, to attain things, makes for success. First the great desire to attain, and then the strength to stick to it, to keep at it constantly, in the face of all difficulties, always rising above obstacles, this guides me always. Continued success means continued study and desire for added knowledge. To reach great success, one must be willing to begin at the bottom, and lay a solid foundation. Some one has said:

"Success is a plant with deep roots,  
It grows underground for twenty years,  
And flowers in a day."

"I think this is wonderfully well expressed, don't you? "Once I thought singers could 'put over' almost anything in what we call 'Out West.' Now I know better, for there are just as discriminating listeners there as in the East, for thousands of Easterners have settled in the West, and Westerners go East and to Europe in numbers for study. The result is, they know, and are open for all the big things."

The talent for dramatic expression is deep in Miss Madden, for one of the outstanding features of her art is her dramatic interpretation, her recognition of salient qualities necessary for effect. One recognizes this at once, for she is mistress of stage presence, entirely confident,



LOTTA MADDEN,  
Dramatic soprano.

singing as she rehearses, faithful to the composer's intentions always. (This phrase comes from Louise Keppel, her accompanist, who, better than any one else, ought to know.)

"She makes her voice, intellect and face, tell the meaning of her songs," said a Portland, Ore., paper. "Her tones were beautifully rounded, and her subtle shading was superb," says the Seattle Post Intelligencer. "She illustrates the old adage 'Art is to conceal art,'" so said the Stamford Daily Advocate. Echoes of her success in various parts of the country have been printed in the MUSICAL COURIER from time to time, and the unity of praise is refreshing, and notable. Accompanying this article is a cartoon made by Henry Robinson, a pianist and accompanist, well known on the Pacific Coast; he formerly played for Miss Madden. The large picture gives some idea of the Madden personality, which is of the brunette, full blooming type.

Intelligence and will power dominate the face of Miss Madden. Said one observer, "Look at those eyes, and that chin; they spell success," and with this the present writer fully agrees.

## French Military Band in Concert

The French Military Band, which is visiting America, under the direction of the War Work Council of the Y. M. C. A., to play in the camps, etc., made its first concert appearance at Carnegie Hall, New York, Thursday evening, June 6. Capt. Gabriel Pares conducted and the band numbered sixty-four musicians. The band numbers were Massenet's overture to "Phédre," three numbers from Bizet's "L'Arlesienne" music, Lalo's "Rhapsodie Norvegienne," Saint-Saëns' "Dance Macabre." The band proved to possess the excellence which one could expect from it from the advance notices. There is, as in all French military bands, a larger proportion of woodwind than in American bands, with consequent increase in richness of tone color. Captain Pares has been heard in America often before, as conductor of the band of the Garde Republicaine, and displayed all of his former ability as a military leader of the first class.

The various soloists from the band appeared alone and in ensemble numbers. Messrs. Debrulle, Mager, Miquelle, Brine, LeRoy, Hermans and Massardo played the andante and finale from the grand septet of Beethoven with excellent tone, but in the style that the French are wont to play Beethoven—too slowly and too sweetly. M. Debrulle, accompanied by G. Truc at the piano, gave a brilliant rendering of the familiar Saint-Saëns "Rondo Capriccioso." H. L. LeRoy, former clarinet soloist of the New York Philharmonic and Symphony orchestras, played a Weber concertino and received a

splendid ovation from his hearers and admirers of former years. M. Margy, of the band, sang a hymn new to America, "Aux morts pour la Patrie," the music by Février and the words by Charles Peguy, who was killed in the battle of the Marne, September, 1914.

The evening began with "The Star Spangled Banner" played by the band, followed by the French "Marseillaise." But the greatest number on the program was without doubt the inspired rendition of the French national hymn given later by Lucien Muratore. He has sung it repeatedly in New York during the past winter and each time gives his hearers a new thrill through his tremendously emotional delivery of the wonderful hymn. The audience last evening was brought to a veritable frenzy of applause and cheers, and at the close of the concert there ensued a similar outburst at the playing of the "Sambre et Meuse."

## Nahan Franko's Willow Grove Success

Echoes of the extraordinary success achieved recently by Nahan Franko at the concerts which he led in Willow Grove Park (Philadelphia) still continue to make themselves manifest. He opened the season there with a fortnight's engagement, and record crowds were on hand to attest to his popularity. Mr. Franko himself was heard in violin solos during the first week of his concerts, and pleased his public also in that capacity, as he always does. In an interview given out to the Philadelphia papers just before his departure from that city, Mr. Franko

said, among other things: "The importance of music at this time cannot be overestimated. Music, as correlated to the recent campaign all over the country in the sale of Liberty Bonds, the raising of war funds of all kinds, in recruiting work, has demonstrated its potency in arousing patriotic enthusiasm to an extent which has not been exceeded by even the most eloquent speakers. It has been my custom to co-operate, without compensation, in any movement for the furtherance of governmental interests."

Two of the Franko compositions which met with exceptional favor during the Willow Grove engagement were the "Clarence Mackay March" and the "Vanderbilt March."

## College of Music and American Conservatory Commencements

The annual commencement concerts of the two institutions directed by Hein and Fraemcke, the New York College of Music, and the American Conservatory of Music, of New York, will occur Friday evening, June 14, at Aeolian Hall, New York. This is the program:

Trio, op. 42, for piano, violin and cello.....	Niels W. Gade
Lucille Blah, Gabrielle Palir and Morris Stozek	
Piano, Concerto, G minor, 4th movement.....	Mendelssohn
Viola Peters	
Soprano, Villanelle.....	Eva Dell' Acqua
Josephine Torre	
Piano, Toccata and Fugue, D minor.....	Bach-Tausig
Martha Mahlenbrock	
Violin, Fantasia appassionata.....	Vieuxtemps
Luella A. Lindsay	
Harp, Prelude and Theme, from Suite No. 2.....	Pinto
Maude A. Forbes	
Soprano, Aria from "La reine de Saba".....	Gounod
Pauline Schilpp	
Cello, Concerto, E minor, 1st movement.....	Popper
Julius Klein	
Piano, Scherzo, B minor.....	Chopin
Conuelo Elsa Clark	
Vocal, Quartet from "Rigoletto".....	Verdi
Ensemble Class	
Piano, Polonaise, A flat.....	Chopin
Adalbert Ostendorff	
Awarding of diplomas, certificates and testimonials.	

## Olive Nevin Always a Popular Salon Singer

On the evening of May 20, Olive Nevin, assisted by Marie Vierheller, gave a most enjoyable program at the beautiful residence of Mrs. Ralph Harbison, in Sewickley, Pa. The entertainment was given in honor of the graduating class of the Pittsburgh Presbyterian Hospital, and to welcome home Mr. Harbison, but lately returned from Y. M. C. A. work in France. Miss Nevin, as is her custom, announced her own program informally, giving illuminating points of interest about each number presented, a gift of this singer much appreciated everywhere.

Miss Nevin's next appearance is to be of a patriotic nature, in a rousing flag day rally in Carnegie Music Hall, North Side, Pittsburgh.



ONE GOLDEN DAY  
BY FAY FOSTER  
ALL THAT I ASK  
BY FRANCES MOORE  
THE SILENT LAGOON  
BY BERNARD HAMBLIN

Are on All This Season's Programs of

**LOTTA MADDEN**  
SOPRANO

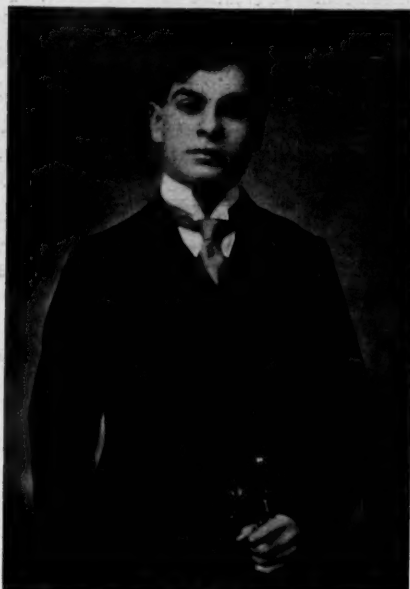
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Management: EMIL REICH, 1 West 34th Street, New York

# MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

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437 Fifth Avenue, S. E. Corner 39th Street, New York  
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Cable address: Pegajar, New York

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SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

THE MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Entered at the New York Post Office as Second Class Matter.

## THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company  
Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, JUNE 13, 1918 No. 1994

Dr. Muck is reported to be organizing an orchestra at the internment camp in Fort Oglethorpe, Ga. The betting is very heavy that he will play "The Star Spangled Banner."

Somebody wrote to the World the other day and suggested Casals for conductor of the Boston Symphony Orchestra. Many a less worthy and less available candidate has been mentioned. Why not?

The MUSICAL COURIER learns that a young American dramatic soprano, fresh from a New York studio, has been engaged for first roles at the Metropolitan next season. She is said to have a voice of most unusual beauty and power.

After all, the Boston Symphony is to remain a non-union orchestra, and probably with a non-American conductor. At latest accounts, the new trustees had not yet agreed definitely upon Rachmaninoff. Is there no American conductor fit to lead the Boston organization?

Among the master classes of the summer, none will be more eagerly sought by students than that for violinists which Theodore Spiering is to conduct in New York from June 17 to July 26. Though his family has gone already to lovely Elizabethtown, in the Adirondacks, he will remain in the city until the class is finished.

How on earth Germany procures copies of American papers is its own secret, but the fact remains that November issues of the MUSICAL COURIER were seen by the Teutonic authorities abroad, for in a recent issue of the Cologne Zeitung that journal quotes from the MUSICAL COURIER the public letters written by Mmes. Hempel and Matzenauer, defining their war sentiments and declaring their pro-Americanism. The German papers are very caustic in their comments on the utterances of Mmes. Hempel and Matzenauer, but in our own vernacular of the day, Mmes. Hempel and Matzenauer "should worry."

Now is the winter of our tonal discontent to be made glorious summer by the opening of the warm weather music schools. These special courses all over the country, in June, July, and August, are of the greatest possible importance, for they not only give students a chance to continue lessons uninterruptedly throughout the year, but also enable teachers to follow special studies, to brush up knowledge grown rusty with routine, and to keep in touch with new ideas and new developments and through them to receive fresh inspiration and renewed ambition for the work of the next winter. Summer is vacation time, but nowadays the progressive and intelligent students and teachers do not desire to

make their vacation a period of physical loafing and artistic stagnation. The average hard working business man or woman takes a two weeks' vacation; soldiers get only a few days off occasionally; there is no need for musical persons to dedicate themselves to lazy leisure for three or more months every summer.

In France the copyright laws protect the heirs of authors and composers for a period of fifty years after the death of the creator of the copyrighted work. George Lecomte, speaking for the Société des Gens de Lettres, is asking the national legislature to pass a law providing that in the case of authors and composers dying during the war, this fifty-year period shall not begin until the year after the war's close.

Over in Milan, Italy, the municipal government has put a tax on pianos. If you just own one without any mitigating circumstances, it costs you about four dollars a year; if, however, you have a child or children registered at a music school and an income totaling not over eight hundred dollars, you only pay two dollars; and if you are a "lyric artist" and can prove that you pay a tax on your professional income, the price is only one dollar.

Some of the publishers are going to print the real sheet music prices right on the cover after July 1 and also going to sell the music at the marked price to everybody. No more "professional" discounts—how astonishing! And what a wail of anguish will go up from the class of teacher that used to supplement—or perhaps to double—its income by purchasing music at the professional rate and reselling it to pupils at the full marked price. Marked prices, by the way, will not remain at the old level. The piece that costs, say, seventy-five cents will be marked perhaps at forty cents—but it will cost forty cents, with discounts to nobody except dealers and schools. One wonders only why this step was not taken a quarter of a century ago; and the publishers themselves are wondering most of all.

"Teacher and Pupil," the second of the series of articles written specially for the MUSICAL COURIER by a well known vocal teacher, deals with the understanding which should exist between both parties. The writer claims that success in singing is dependent upon the mental capacity of the student and that it is more satisfactory to work with two-thirds brain and one-third voice than vice versa. He deplores the fact that so many earnest, thinking beings still sing printed exercises on la, la, la, without having had previous instructions on the fundamental law of tone emission or its control; instead they are working in the belief that repeated practice will develop the voice. He emphatically states that teachers should encourage their pupils to ask questions and says that there is only one kind of confidence—that which comes through successful results and which is not sought by the teacher. "A feeling of confidence and friendship between teacher and pupil must exist," he goes on to say, "if a successful issue of the study is to be achieved. They should meet on a common ground, understand each other's temperament and personality and be friends in the truest sense of the word, in addition to helping each other attain what is, at best, a serious struggle for a beautiful ideal."

How many composers live to observe the fiftieth anniversary of one of their works? Few, indeed; but among them is Arrigo Boito. His one and only opera to see the footlights, "Mefistofele," had its first performance at La Scala, Milan, on March 5, 1868—and was a dismal failure, though Boito himself directed. Boito, then only a young man of twenty-five, took his score (which was then so long—five acts—that the impresario of La Scala seriously proposed presenting it on two successive evenings, in hope of reversing the original public verdict) and revised it. Seven years later, October 4, 1875, the second version was presented at the Bibbiena of Bologna and won an emphatic success, no particular wonder when the cast which gave it is considered. The Margherita-Elena was Erminia Borghi Mamo; Faust, Italo Campanini; Mefistofele, Romano Nannetti, and the conductor, Usiglio. It seems extraordinary that in the half century since then, Boito has given no other work to the public, though the completion of his "Nerone" has been reported time and time again. Perhaps he intends to have it given only posthumously. But his name has become imperishably associated with that of his great fellow countryman and composer, Giuseppe Verdi, for Boito it was who prepared the splendid librettos which have helped some of the

Verdi works to success. (The day after this paragraph was written, Boito died in Milan.—EDITOR'S note.)

Our colleges and universities should be more generous in their recognition of the achievements of American composers. Senators, financiers, politicians are getting honorary degrees all the time, but the composer is ignored as a rule, and has no titular glory to console him in old age for the lack of monetary reward which usually accompanies the highest kind of creative effort in music. Yale, Harvard, Pennsylvania, Cornell, California, and all the others, would honor themselves as well as our best composers by conferring fitting degrees upon them. Those institutions should look about each year and seek for honorary reward those who have achieved fame or relative prominence in music. Why should not men like Hadley, Huss, Stillman-Kelley, to mention only a few, have some kind of honorary title?

L. E. Behymer, the Los Angeles impresario, has given to the local press some interesting data relating to the amount of money spent for music in his city during the year. Mr. Behymer estimates the sum expended for music lessons alone to be \$1,250,000. He arrives at this estimate in the following manner: there are 3,200 registered music teachers in Los Angeles. If each teacher gave but ten lessons per week at the rate of one dollar the lesson, this would net a sum amounting to \$32,000 per week, and given a season of forty weeks, the total would figure \$1,280,000. He estimates also that \$2,000,000 is spent for large musical instruments and another \$1,500,000 goes for smaller instruments, such as the talking machine, etc. At the County Court House the tax records show that \$5,500,000 are assessed on musical instruments in this city. Altogether, the tabulated expenditures for music in Southern California show in cold and cruel figures over \$5,750,000 and the untubulated will run into \$2,750,000 more, making California's total musical bill annually run up to the tidy sum of \$8,500,000.

The MUSICAL COURIER has been receiving dozens of letters of congratulation for publishing the Alberto Jonás lessons on piano masterpieces. They are making a truly sensational success. The Chopin biography in the issue of June 6 is without any question the best brief sketch of the great composer's life and character that ever has been put forth. It is a source of gratification, too, to note that Jonás breaks a lance for George Sand, who has been much and most unjustly maligned in connection with Chopin and the romantic episode between the two. Liszt was the writer who first caused the Sand attitude to be misunderstood and every one who followed him in treating of the subject seemed to take particular pleasure in flinging uncomplimentary epithets at Mme. Sand. As Jonás points out very justly, she must have suffered hours and hours and perhaps days and days of mental and physical torture in humoring the caprices and tantrums of as sick and peevish an individual as Chopin was during the final period of his companionship with her.

An editorial in last week's issue of the MUSICAL COURIER about musicians offering their services to their country provokes a retort and a polite protest from a well known tonal authority whose name, for obvious reasons, shall not be mentioned in these lines. He says that he has repeatedly, by word of mouth as well as by letters, offered his services either as a soloist or as an interpreter, not for a single day or evening, but for weeks at a time, to different camps, and never once did he get so much as a post card in answer. "How this contrasts with the French," writes our correspondent; "when the war broke out there I wrote the officials that I spoke various languages and offered my services. I at once received a letter of thanks, saying that for the moment they were adequately supplied." As for the Y. M. C. A. here, continues the protestant, he called at headquarters, and "had a more than glacial reception." He was informed that "entertainers" wishing to go abroad for a short time must pay their own expenses, which the Y. M. C. A. figured at the closest at \$17 per day. He calculated that the trip back and forth must consume at least two weeks each way, and the stay ought to be at least two months. Sixty days at \$17 per day makes a total of \$1,020. When the applicant regretfully told the individual that he had a wife and two children to take care of, "his ill mannered attitude was very humiliating. I am merely telling you this so that in your statements, you should make it known—correctly known—just what it would cost a poor chap of a musician, and that in order not to have it cost the volunteer anything, he has to enlist for six months, or 'longer.'"



# VARIATIONS

By the Editor-in-Chief

## Beelzebub's Babblings

Dear Musical Malaria:

I have just scored my greatest triumph. The National American Association of Ukulele, Ocarina, and Gazoo Players, at its annual convention last week, endorsed me with a rising vote. Do you know what this means? It shows that the nation is behind me solidly. (I hope, for my own sake, it never will catch up with me.)

Five of the ukulelists at once joined my new musical long distance club and sent me a dollar each. One ocarina player said he would not join and refused to give his reasons. No doubt he is a German spy. Any one who does not join my schemes is a Hun and a traitor to this country.

My club is doing splendidly. It has eliminated all jealousy from the musical profession. It has eliminated all jealousy from my own bosom. I am not jealous of a certain victorious musical sheet; I merely do not enjoy seeing it grow larger and larger and make more and more money.

My club secured another great musical advance in New York. We asked the Board of Estimate and Apportionment to grant a larger appropriation for park and pier music. The board said "No." If they had said "Yes," the appropriation would have gone through. Probably no other association ever came so close to achieving a great victory for the cause of municipal music.

Did you notice, by the bye, what an important role music plays in winning this war? You know, of course, that two vast armies are facing each other in Flanders, one consisting of the Central Powers and the other composed of Americans, British, French, Belgians, Serbians, Italians, Roumanians, Portuguese. These eight nations are known as the Allies. Then there is Japan, but it has not sent troops or ships to Europe. Japan is the least musical of the civilized countries, and that is why it has confined its activities mainly to China. The best known Japanese compositions are "Poor Butterfly" and "Yama Yama."

But to return to our muttons, as the dear French say. Whenever the Germans start an offensive, the Allies begin to sing. At once the Germans, being very musical, stop to listen, and argue among themselves as to the interpretation, style, tone production and diction of the Allies. The offensive has been stopped several times effectively in this manner, especially at Mt. Kemmel and Chateau-Thierry, where the Allies camouflaged their music by singing the opening measures of "Rheingold" in B minor, while in reality it is in E flat major. This puzzled the Germans exceedingly.

"Aha!" growled Hindenburg. "Oho," said the Kaiser. "Confound that Foch and his strategy," mumbled the Crown Prince.

While the Germans hesitated, the Allies rallied and stopped the advance of the Huns. Thus is music winning the war for the Allies.

Speaking of music, which I rarely do, even though I talk a good deal, look about you and see what I have done for American music. Who showed Steinway how to build good pianos? Who gave Emma Abbott, Minnie Hauk, Eames, Nordica, their knowledge of vocal art? Who taught Theodore Thomas how to phrase Beethoven? Who started the Cincinnati and Worcester Festivals? Who whispered secrets of counterpoint and gave melodic ideas to J. K. Paine, Chadwick, Foote, Parker, MacDowell, Huss, Cadman, Fay Foster, Carpenter, Delamarter, etc. Who founded and developed the Metropolitan Opera House and the Chicago Opera? Who encouraged the Kneisel and Flonzaley Quartets and taught the American public the significance and deep ethical value of chamber music? Who started the National Federation of Music Clubs? Who began the State Associations of music teachers? Who put music into the public schools? Who showed Victor how to invent his records and Edison how to perfect his phonograph? Who first thought of the mechanical piano?

Who did all these things? Who, who, who? I did. Why should I not say so? I did it with my little propaganda. I am George Washington II. I made America free musically. Free, free, do you hear? And now look at it.

The Metropolitan Opera House and Chicago Opera are thoroughly American. Those sturdy Americans, Caruso and Muratore, lead our operatic tenors. Those lovely American girls, Raisa, Gallincurci, Muzio, Hempel, Matzenauer, keep up the

reputation of Uncle Sam's singing nieces. Zimbalist, of Kentucky; Elman, of Dakota; Seidel, of New Jersey; Heifetz, of Maine, are native Americans of whom their fellow countrymen should be proud. Bauer, Gabrilowitsch, Hofmann, Paderewski, Grainger, all good Yankees. Kunwald, Muck, Hertz, Stokowski, Bodanzky, Toscanini, Polacco, Monteux, Moranzoni—are there any better sons of Columbia?

The prices of piano and singing lessons have gone up all over the country, due to my efforts. The American artists are paid more than the foreigners. A Milwaukee fiddle is worth more than a Stradivarius. Opera is sung only in English. Every music teacher owns his own home and has a motor car. A man who can finger the Chopin G sharp minor study correctly is eligible in all the exclusive clubs, in preference to the fellow who merely knows how to guess luckily in Wall Street, or how to sell a million dollar order of steel rails. Congress is full of musicians. The Senate, which used to adjourn for baseball games and horse races, now closes down whenever there is a Bach recital in Washington. The Italian operatic publishing camorra has been put out of America. No longer Carmen, Thais, Mimi, Brünnhilde, Isolde are the heroines of opera in this country. They have made way for Evelyn Thaw, Nan Patterson, Carrie Nation, Lydia Pinkham, Hetty Green.

I do not like to refer to myself, but I must emphasize once more that all these reforms have come about since I entered the musical arena and flung down the gauntlet to ignorance, prejudice, cowardice, and abject adoration of the foreign fetish.

By the bye, some one tried to heckle me at one of my addresses the other day. "Aw g'wan," shouted a vulgar voice, "you don't know anything about music. What's Schubert's first name?"

Of course I did not answer the stupid fool, who imagined that I did not know there are two Schuberts, Lee and Jake, says your BEELZEBUB.

## Harmful Propaganda

German propaganda in this country is justifiably regarded as wrong and harmful, but much mischief is caused also by the doctrines and suggestions of some Americans who are patriotic enough but thoroughly impractical. The moment such persons come into contact with music they reveal their lack of experience. This applies especially to individuals, no matter how highly placed, who regard music as an unessential in war time and are desirous to have it taxed almost out of existence.

The phonograph dealers held a convention in New York last week, and to them Thomas Edison said some things whose echo should reach resoundingly to Washington, for no one ever has put the case for music more clearly and convincingly than the famous inventor.

Mr. Edison declared unhesitatingly that music is an essential, that merchants who sell good musical instruments are performing a useful service to the nation. The plea that music is a luxury, was ridiculed by the speaker, who pointed out shrewdly, however, that no matter what is said or done, the increased earning power of the American people is going to result in the increased purchase of luxuries, and "the urge to possess luxuries will do more to speed up production than all the prize contests, bonus plans and proclamations that can be devised. The laziest and most nonproductive man in the world is the man whose wants are the simplest. The fellow who has a family that wants luxuries and is endeavoring to gratify them is the man who is usually working the hardest and producing the most."

It all resolves itself chiefly not into the question of what we must not do, but of what we must do. We must win the war, and we must do that, says Mr. Edison, by providing all the arms, ammunition, ordnance, aeroplanes, food, and equipment that can be transported to Europe, and we must build ships, ships, ships without let, hindrance, or delay. But, too, we must make all the other goods that we possibly can make; we must keep on creating new wealth; we must keep our manufacturing organization in good running order; we must continue to go after foreign trade, and we must prepare ourselves for the intense competition for foreign markets that will occur after the war.

After emphasizing the importance of not putting individual and selfish interests above the needs of

the nation, and of giving and sacrificing to the full limit in order that the war may be won in the shortest possible time, Mr. Edison concluded: "On the other hand, we should oppose in all proper ways the hysterical and immature ideas that from time to time are advanced by men who, either through inexperience in business, or indifference to the business prosperity of the country, propose measures of incalculable harm and of relatively small advantage."

## Munitions and Music

And Mr. Edison might have added that this is not a time for men and women to sit in their homes and mope, and to gaze with distrust and dread into the future.

The destiny of this country is written in the stars, not in the dust.

We hundred million and odd Americans are able to make war winning munitions and to make music at the same time.

Even the soldiers at the front stop frequently in their grim occupation in order to draw physical cheer and mental sustenance from musical strains.

If motor cars, jewels, perfumes, wines, cards, silks, tobacco, and yachts are luxuries, by what law of logic or of justice, is music placed in a class with them?

As well curb the right of the people to have sunlight, as prevent them from enjoying music when they are in the mood for it.

## Sonnetizing Sousa

"How 'Ruby' Played" was a popular poem in its day, inspired by the piano performances of the temperamental Rubinstein. But if he caused one admirer to break into verse, John Philip Sousa has fired the imagination of dozens of rhyming music lovers, especially among newspaper men, and many of their stanzas strike a high average for lyrics of the quickly turned kind. We have published several of them recently, and here is another one, by A. L. Weeks, in the Detroit News, May 21, 1918. It is called "When Sousa Leads the Band":

"If music be the food of love,"  
Bill Shakespeare said, "play on."  
It was a harp he prattled of,  
Whanged by some wistful John.  
But William really was a jay;  
His testimony's canned.  
He never heard the trombones play  
When Sousa led the band.

The poets sing of dulcimer,  
Of rebec and of flute;  
Occasionally they refer  
To clarinet and flute.  
As critics they all pull a bone;  
No wonder they are panned;  
They never heard the saxophone  
When Sousa led the band.

It's rumored the celestial choir  
Can warble many a tune,  
With obligatos on the lyre,  
Or sobbing of bassoon.  
But if I cannot be up there  
And with the angels stand,  
Then plant me in the public square  
When Sousa leads the band.

## Musical War Phrases

"This gives the French and Russian composers a chance."

"I'm doing my bit; I play in the band."

"Fifteen cents war tax, please."

(At the Musical Union): "This beer is getting worse every day."

"Our Caruso records are all worn out; let's send them to the soldiers."

"She doesn't sing as well as I do, but the Y. M. C. A. took her for war concerts in France and rejected me."

(Program Note): "The Wagner Maenner Gesangsverein will be known hereafter as the Lincoln Liberty Chorus."

"I always thought Muck looked like a spy."

(In Milwaukee): "Ladies and gentlemen, Anton Kuhlenkampf will open the meeting by singing 'The Star Spangled Banner.'"

"I donated half the receipts of my recital to the Red Cross. The other \$10 I spent for stage decorations."

"I wish Strauss would die so that I could sing his 'Allerseelen'; it lies so well for my voice."

## Answering Ella

Ella Della is sending out prepublication copies of her new song, "The Voice of Love" (published by Leo Feist, Inc.), reproduced recently in these columns. Accompanying the music is a little note reading: "Won't you please let me know what you think of it?"

We, for one, think that it is a very melodious and appealing little melody ballad, which never will



eclipse the fame of Schubert, Verdi, or Debussy, and was not intended to do so. We prefer a simple song with a good tune, to a complicated song with a bad tune; or to one with the tune sacrificed altogether in an attempt to create harmonic surprise or to demonstrate "atmosphere" which exists only in the mind of the composer and does not reach the receptive listener. Ella Della admits that she is trying to write for the largest possible number of people and yet to reach a variety of musical tastes. In other words, her aim is to be a so called "popular" composer of melody ballads. Ella will reach her goal, for "The Voice of Love" is a splendid jump for her first step.

#### Variationettes

Some of the pianists should play Rubinstein's "Yankee Doodle" variations (op. 93) next season. Not only is the selection timely, but it also is a very attractive composition, in Rubinstein's most musical and brilliant vein.

M. B. H., so long silent, bursts forth now with this: "The reason some opera singers count their curtain calls is because they wish to get what they paid for. Even the claque gives short measure if it is not watched."

"Pittsburgh is famous for its millionaires," says a daily paper. The full sentence should read: "Pittsburgh is famous for its millionaires who allowed the fine symphony orchestra of the city to die for want of a guarantee fund of a few thousands of dollars."

The old dispute about absolute and program music is in abeyance while the nations experiment to see whether line tactics or mass formations are to decide the fate of the world's democracy.

Walter Pulitzer says that a young composer once brought a manuscript to Rossini, who, on listening, took off his hat frequently and put it on again. The young composer asked whether the maestro was too warm. "No," said Rossini, "but I am in the habit of lifting my hat whenever I meet an old acquaintance, and there are so many I remember in your composition that I have to bow continually."

And, apropos of memory, this from the Winona (Minn.) Republican-Herald recently is a typical Godowsky quip of the sly sort he perpetrates often. "In a conversation after the concert, Leopold Godowsky said he would gladly have played his big arrangement of the 'Blue Danube' waltz, but he had forgotten it for eight years. In answer to the remark that he appeared never to forget anything, he said: 'I don't when any one else writes it. But I cannot remember any of my own pieces.'"

The Jackson (Miss.) Daily News of May 16, 1918, takes occasion to deal out some compliments to press agents, and reprimands them for the manner in which they have been exploiting the bond selling and campaign singing of some of their clients among the musical "stars." While admitting the value of such patriotic assistance on the part of the performers, the Jackson Daily News says that as a general thing the most essential requisite for a press agent who "boosts" a "star" is ability to tell things that never happened. "The second essential is to get 'em over in the newspapers." The Daily News admits to a sneaking admiration for all press agents, even while they are "the most graceless liars in the universe," and "modern Munchausens and Ananias." Most of their stories, reveals the Daily News, "happen in the minds of the boys who paw the brass footprints in the barrooms along Park Row. In some instances they are inspired by a shot in the arm." And now let the Jackson editor look out for the deluge. He may expect to hear from Messrs. Bacon, Bernays, Lyman, Baker, Tuthill, Guard, Shelley, Le Massena, Nixon, and the Misses Avery Strakosch, Gretchen Dick, Clare Koss, May Johnson, Blanche Freedman, Emma Trapper, Yetta Dorothea Geffen, and Helen Hoerle.

Pitts Sanborn writes an intensive and timely article in The Chronicle (New York), pleading, nay demanding, more French opera at the Metropolitan. He reminds the public of the pan-German policy there before 1917, and says that the repertoire smacked more of Unter den Linden than of Broadway. "Faust," "Samson et Dalila," "Carmen," "Marouf," "Thais," and "Le Prophète" are all right as far as they go, but Mr. Sanborn calls also for "Louise" and "Pelleas et Melisande." Also he de-

sires "Le Roi d'Ys," "Gwendoline," "Briséis," "La Habanera," "L'Heure Espagnole," "Fervaal," "Le Chemineau," "Armide," "Iphigénie en Tauride." All these works, declares Sanborn, should be sung by French artists or at least non-Germans, who are at ease in the French language and the French style. He mentions as examples, Muratore, Renaud, Perier, Marcoux, Clement, Vallin-Pardo, Gall. The Sanborn plea has strong plausibility.

The New York Evening Mail of June 6 remarks editorially: "What a world this would be if there were no music in it! Why is the soul stirred by some profound melody? Why are the nerves soothed by some sweet song? Why does the step quicken, the foot touch the earth more lightly, the blood pulse through the veins with added energy at sound of heartening air, be it of any land or any clime, strathspey of the wild hill or sprightly tune of town or vale?" Well, Evening Mail, tell us, Why?

We do not recollect where the attached came from. It is a newspaper clipping and we found it, without marks of identification, among some old papers:

I sat through one of these song recitals by an ambitious lady vocalist the other evening. Her voice was artificial and metallic and not a single blessed one of us enjoyed a note of it. Yet we all clapped politely after each of her ten songs and she was absolutely radiant with triumphal achievement. And we all went up and shook hands with her afterwards and talked polite idiocies about her voice—licking the hand that thrashed us, a bunch of sorry, weak hypocrites encouraging an otherwise innocent damsel to a career of tyranny and cruelty.

Most of the unmusical conscientious objectors to German compositions are sincere, for they did not like them much even before the war. In fact, they do not like any composition much, except the kind they hear at the "Follies" or the Wintergarden.

A New York Times headline of June 10, 1918: "See New Star in Aquila." All the male and female prima donnas were much worried until it was explained to them that the new luminary was not vocal, but astronomical. LEONARD LIEBLING.

### GOUNOD'S BIRTHDAY

Gounod was born in June exactly a hundred years ago, while the world was settling things in order and slowly getting back to normal conditions after the devastating Napoleonic wars. During the past century the star of Gounod rose above the horizon, shone in the heavens for a time, and then sank rapidly toward the sky line of oblivion. Gounod is not yet forgotten, not yet quite neglected, but he exerts no influence whatsoever on musical progress. His "Faust," which was perhaps the most popular opera ever written, at least since "Der Freischütz," is no longer a model for composers, and has long since ceased to be the talk of the town and the glory of the operatic season. And all the other operas of Gounod are dead. "Roméo et Juliette" passed away without ado a few years ago. "Faust" alone remains behind, occasionally gaining admission to the opera house where he was once the king. Who knows anything of "Jeanne d'Arc," "Cinq-Mars," "La Colombe," "Le Médecin malgré lui," "Mireille," "La Nonne Sanglante," "Philémon et Baucis," "Polyeucte," "La Reine de Saba," "Les Reines de France," "Sapho," "Zamona"?

Rarely now are Gounod's choral works performed, though they were given everywhere about twenty-five years ago.

Saint-Saëns considered the later oratorios of Gounod among the finest of their kind, and certainly the greatest works of their composer. But "Mors et Vita" now has only the "mors" without the "vita," and "The Redemption" is apparently past all musical redemption in this age of strenuous activity and excessive richness of harmony.

There was a time in London when a gentleman advertised for a man servant who would not whistle the soldiers' chorus from "Faust." In London, too, Gounod was personally very popular. He founded the famous Royal Albert Hall Choral Society, afterward conducted by Sir Joseph Barnby and later by Sir Frederick Bridge. He wrote orchestral works which were in demand, notably "The Funeral March of a Marionette," and several of his English songs were deservedly popular for years. Even the best of them, "There Is a Green Hill Far Away," has fallen into neglect today and scarcely one young music student in a hundred knows more of Gounod than of Spontini or Cimarosa.

After the Franco-Prussian war, when France

was humiliated, Gounod returned to his native Paris and wrote his choral works which were produced in the ill-fated Cathedral of Rheims, now in ruins. He was revered by the Parisians for years, although they would not accept his later operas. They wanted to see him conduct his "Faust" and they gave him dinners and illuminated addresses. Gounod knew, however, that his day as a composer was over and that his popularity rested on "Faust." He died a disappointed man in spite of the enormous success of his one popular opera. His disappointment was due to about thirty-five years of comparative failure, during which period he lived on the reputation of "Faust" and was unable to produce a successful work which would have enhanced his fame, notwithstanding the world-wide renown of his early opera.

He had an undoubted ability to produce melodies. Many of his melodies are beautiful in a sentimental way, and many of them are almost commonplace. Rarely does he get a phrase of noble grandeur or of epic breadth, and when he gets it he cannot keep it noble and broad. It has to run away to sentiment and prettiness. It is one thing to produce a big work and quite another thing to produce a fine work. A sprawling vine produces the gigantic pumpkin, but a huge oak tree can only give an acorn. Figuratively speaking, Gounod's big operas are comparable to the pumpkin on a vine. The little songs of Schumann, for instance, are acorns



GOUNOD IN 1859.

from a kingly oak, and they will outlive the Gounod operas by many, many years. During the protracted season of "Faust's" triumphant voyage around the world Gounod's music must have given joy to millions of men and women. Schumann's songs cannot be heard often enough and long enough to give an equal amount of pleasure to as great a number of hearers. Whatever pleasure the music of Gounod may yet give to the musical world the fact remains that the influence of Gounod on musical styles and developments is absolutely nothing. His works may be revived from time to time, he may even have a centennial celebration of his death when 1993 arrives. His operas then will have the attraction of quaintness like grandmother's bonnets and petticoats which no modern girl would wear and which only appear in place in an old drama on the stage. A thing of beauty will not remain a joy forever if the thing lacks strength. That is mainly why Gounod fails to stand "the battering of the years."

Charles François Gounod was born in Paris, June 17, 1818. The hundredth anniversary of his birth is celebrated now. He died in Paris, October 18, 1893. Will the hundredth anniversary of that date call for comment? Time will tell. We need not worry about 1993 at present.

Newell Dwight Hillis, former pastor of Plymouth Church, is writing a series of powerful patriotic articles which appear daily in various newspapers throughout the country. It is to be hoped, however, that Rev. Mr. Hillis' information and statements are more generally accurate than the one he made a few days ago. Said he: "We have long known that Schubert and Schumann and Rubinstein and Haydn and Chopin were all Jews." Half a one (Rubinstein) out of five, is a rather low average of accuracy—even for a pastor. Mr. Hillis must possess special sources of information.



## THE BYSTANDER

There was a young American boy in Paris five years ago whom I never saw but two or three times, yet he gave me the impression of being a very genuine, masculine "boy." He was rather a reticent chap, but must have had a strong personality for a youngster of fourteen, for I recall him distinctly though I knew him so slightly. He was a shock headed fellow, intense in either work or play, and I remember that I thought at once on seeing him: "Well, there's Beetle out of 'Stalky & Co.'"

And now I hear that Aviator Ovington, aged nineteen, has been killed by a fall, following a collision in the air which resulted in the breaking of one wing of his machine. Ave atque vale!

Charles Tenroc, editor of the Paris Courier Musical, tells many interesting things in that paper apropos of the Gounod centenary, especially a number of anecdotes of "Faust." As those who are familiar with the French provinces know, the appearance of an operatic artist is entirely at the pleasure of the audience there. The artist's debut is announced. He appears on the stage. He sings. The public listens—listens for an act or two, and then begins either to applaud or to hiss—sometimes both, when a merry battle results, more interesting than the show itself. If the verdict is unfavorable, the curtain is rung down and the performance ends. So does the artist's career, as far as that particular town is concerned.

Tenroc relates anew the anecdote of the provincial tenor who had started to sing the title role in "Faust" in a dozen different towns and never been allowed to get farther than the end of the garden scene, which closes the second act. Finally there came a little town where there was a sufficient amount of applause—or perhaps lack of hisses—to allow the show to proceed. Second act successfully weathered, the scene is set for the third. Orchestra and conductor are in their places and all is

ready for the curtain, but no Faust appears. The stage manager rushes to the tenor's dressing room. Horrors! Faust, in street clothes, his wig off and hair carefully combed, is just lighting a cigar.

"What!" he cries. "The audience is calling you."  
"Calling?" placidly, and with a raise of the eyebrows; "calling for what?"  
"Why, the rest of the opera—the third act—"  
"The third act?"—a shrug of the shoulders—"I don't know it; I have never known it; I never got farther than the second—alors, vous comprenez—je m'en vais—"  
And "m'en vais" he did, despite all protestations.

Marie Jansen, so I hear, is still connected with the theatre, though her singing days have been over these many years. I wonder how many remember the little comic opera prima donna in a delightful show named "Nadji"? It must be nearly twenty years ago now that it was one of the hits—lasting a whole New York season, if memory serves right. I'll wager that Marie Jansen herself remembers that show, and particularly one evening when the whole of Company H of New York's Seventh Regiment, 120 strong, turned out to see her, in evening dress to the last man. They occupied the whole center of the orchestra front and, besides sending the leading lady flowers enough to fill a hack, presented her with a regimental shako. She came out for one of her numbers with it on, the chin strap properly in place, and all of Company H rose as one man to give her the regimental cheer. Afterward there was a supper for the whole company, with Colonel—now Major General, retired—Daniel Appleton at one end of the table and Marie Jansen, the only woman present, at the other. Everybody drank a toast to her, and when she rose to reply to the calls for a speech, she was so short that a lot of them down the long table couldn't see her well. So somebody cried "Up on the table!" and up they lifted her, chair and all, to make her speech from there. Yes, it's a safe bet that Marie Jansen has not forgotten "Nadji" and that night.

BYRON HAGEL.

## ORNSTEIN, BODANZKY, THE AMPICO

### Elaborate Comparison Recital Shows Artistic Possibilities of Reproducing Instrument

(From the MUSICAL COURIER EXTRA)

Carnegie Hall was filled with an audience of musicians, music lovers, piano manufacturers and dealers last Tuesday afternoon to hear the Ampico Reproducing Piano, Leo Ornstein, the Metropolitan Opera Orchestra, with Arthur Bodanzky, conductor, play the Rubinstein concerto in D minor. It was a test of the ability of the reproducing piano to play exactly as does the pianist in making the record. In this demonstration the Ampico played the first movement of Rubinstein's concerto, while Ornstein, who made the record music roll for the Ampico, played the second and third movements himself, upon the same instrument.

It will at once be seen that this was a test of unusual severity for the Ampico, but its mechanism responded to all the demands of the test, while Ornstein, sitting at the piano during the first movement while the Ampico played, exhibited his intense mental appreciation of his own playing by his attitude.

The piano used was a new Knabe concert grand, and it gave a musical response to every demand made upon it, and the orchestra, under the baton of Bodanzky, met the piano in a manner that demonstrates its wonderful training and the blending of its various sections to the most satisfying degree.

It was a musical event that marks a wonderful development of the piano played by mechanism. It is evident from all that was presented to the large audience, and that one of the most critical, that the reproducing mechanism has arrived at that point where it must be accepted as an artistic instrument, and it also proves that now there will be preserved for posterity the playing of such artists as Ornstein, who gave a most wonderful rendering of the two last movements of the Rubinstein concerto. The playing of the three movements was so evidently of the same character that the efforts of the American Piano Company to make the reproducing mechanism as shown in the Ampico just what is claimed for it—a truly artistic instrument that will preserve for all time the playing of the pianists who attain distinction through their piano playing—have been successful.

What this will mean can best be explained by saying that had the Ampico been in existence during the days of Rubinstein we could have heard his concerto in D minor played by the master himself, just as was the first movement heard as the playing of Ornstein.

When one realizes that the genius who has made this possible has brought this instrument to its present state of perfection within twelve years, it gives some idea of the rapid development of the reproducing piano. Charles Fuller Stoddard, however, may think that the twelve years he has worked over this invention, seven of which were spent in the search for ways and means to reproduce the tone color of the player, were anything but a rapid development. Many a pianist, however, spends more years than that to arrive at the point that will give response to the demands of the public, and the probabilities are that Ornstein has spent more time at the keyboard of the piano than did Stoddard in developing this mechanism that records exactly the playing of Ornstein.

However, Ornstein can only play alone, while the record of Ornstein can be multiplied indefinitely, and then the playing can be duplicated a hundred fold at the same time and in all parts of the world. The possibilities of the reproducing mechanism are unlimited, and giving perpetual life, one might say, to the playing of any pianist, is an accomplishment that must be compared with such inventions as the telephone, the talking machine, the incandescent light, the wireless telegraph and other similar necessities of the day.

What the future holds for the reproducing piano is hard to predict, for Stoddard is working just as hard to perfect further what he already has accomplished as he was during those studious days when he was delving into the mysteries of piano touch, and seeking for tone color and the way to

reproduce it. Those who have followed the work involved in this invention, and have seen in this demonstration last Tuesday just what is now accomplished, can well understand that the Ampico of today is an instrument that takes its place in the musical world, and this demonstration under such high artistic lines proves that there is given to the world something that will be of great value in presenting to the people the very best in music. It will enable the hearing often of the great compositions written for the piano, and the piano being the national musical instrument, there is a distinct advance made that will assist in the making this nation the foremost musical country on the globe.

So in this demonstration last Tuesday, under the most competent surroundings, with one of the best orchestras in New York City, with a conductor who has worked for weeks and weeks with these eighty musicians this winter, with a full command of all that was demanded to make this a demonstration that which would give to the world the best efforts in this direction, and this with a seriousness and earnestness that indicated there was respect and honor for what was attempted, it was to be expected that the success of the effort would be of the utmost importance to this new movement for the preservation of the works of the greatest pianists of the world.

It must be admitted that so far as tonal accuracy was concerned, the comparison of the playing of the Ampico and of Ornstein with the orchestra was as near perfect as it is for a pianist to play the same composition alike at different times. It may be said, however, that probably the best comparison of the tonal production and tone color was shown in the comparison of the second movement of the concerto as played by Ornstein himself and Liszt's "Liebestraum" record made by Ornstein, which last record was offered as an encore in response to the insistent demands of the audience. We must grant that there could be no distinction in the tonal effects, and the fact that the comparison could be made through the same instrument being used by Ornstein and the Ampico was all the more illuminating.

## CHICAGO OPERA PLANS

(Continued from page 5.)

Curci. Another work in which I expect to present her is Ricci's "Crispino e la Comare," a part of our repertoire several seasons ago. Then I intend to do Rossini's "William Tell." What tenor? Ah! that's my secret for the present. Mary Garden in "Tosca" is sure to be a great hit, I think. Then I shall do "Falstaff" for Rimini and "Otello" for Muratore. Rosa Raisa's big work for the season will be "Norma." There is, I am sure, no other soprano of the day who can so well meet the demands of this extraordinary role. She is to sing it in South America this summer. "Isabeau," in which she was so successful last year, will be kept in the repertoire. Then I hope to put on "Samson and Delilah" for the young contralto, Carolina Lazzari, and to carry out my plans for an all star "Don Giovanni."

### Preliminary Tour

The company will make the usual preliminary tour this year, beginning late in October and lasting for three weeks. The works to be presented are "The Barber of Seville," with Galli-Curci, Stracciari and Carpi in the leading parts, and "Thais" and "Tosca," with Mary Garden. The routing takes the company on about the same tour as last year, and the cities to be visited are Milwaukee, Omaha, Denver, Oklahoma, Fort Worth, Houston, Kansas City, St. Joseph, St. Paul and St. Louis.

Campanini expressed himself as very gratified at the outlook both in Chicago and New York for the coming season. He stated that in New York the great majority of last year's subscribers are taking more seats and for more performances, a most encouraging sign, and in this statement he was corroborated by John Brown, the Eastern representative of the Chicago Opera Association.

The entire season of 1918-19 will have a length of nineteen weeks, divided as follows: Preliminary tour, three weeks; Chicago, ten weeks; New York, four weeks; Boston, two weeks.

## I SEE THAT—

May Hartmann has written another big war song, which will be published in July.

Blanche da Costa, the soprano, will give her New York recital in Aeolian Hall, October 28.

Hartridge Whipp, baritone, participated in the presentation of "Hiawatha" (Coleridge-Taylor) at Schenectady, N. Y., May 21.

A new film entitled "A Woman of Impulse," issued by the Paramount Company, is to feature Lucien Muratore, the famous tenor, and his wife, Lina Cavaliere, opera singer.

The violin collection of the Wurlitzer studio in Cincinnati, Ohio, was recently inspected by Mischa Elman.

Anna Fitzau sang "The Star Spangled Banner" at a performance of "Biff, Bang," given at the Century Theatre, New York, on June 3.

The Aborn Opera Company closed its season at the Bronx Opera House, New York, on June 1.

Comte de Delma-Heide gave the fourth of the series of his five American song recitals in Paris.

On June 4, a son was born to Mr. and Mrs. Victor Harris. Marie Tiffany, soprano of the Metropolitan Opera, is to spend the summer near New York, continuing to sing at the various camps in the vicinity.

"Somewhere in France," by May Hartmann, will be sung by the English soprano, Ruby Helder, who is to tour this summer with Sousa's Band.

Charles Gounod's centenary is to be celebrated in London on June 16.

The performances of the Royal Carl Rosa Company are taking place nightly at Shaftesbury Theatre in London.

Walter Henrich, another professional tenor from Mme. Soder-Hueck's New York studios, has joined the colors.

A new organization, American Symphony Orchestra, has been assembled by Sam Franko, who will be its conductor.

Oscar Hatch Hawley, band leader, American Expeditionary Forces, arrived safely in France.

The Society of American Musicians raised an initial fund of \$325 to help furnish musical libraries for the army bands.

Isolde Menges, the English violinistic genius, has appeared in private concerts with the Queen of Spain.

The son of the famous composer, Giacomo Puccini, recently attempted suicide.

Alice Nielsen, the American soprano, at every appearance on the concert stage, wears three decorations, which bespeak her patriotic zeal, and which she prizes highly. The Metropolitan Opera has engaged Margaret Romaine for next season.

Bonarios Grimson, well known violinist, has gone to Canada, where he now is enlisted in the Flying Corps.

Leon Rice is featuring a number of Witmark publications on all of his programs.

Guido H. Caselotti, the New York vocal teacher, will open a special summer course in voice culture, as well as for coaching in opera and concert, beginning July 1, and ending October 1.

Local and Camp Lewis musicians assisted greatly in putting Tacoma, Wash., over the top in the second Red Cross Drive.

Theo Karle, well known tenor, left for Camp Lewis, Tacoma, on May 28, to take up his training for overseas service.

M. Noté, the baritone, celebrated his silver anniversary at the Paris Opéra on Sunday evening, May 5.

Mary Garden returned to France and is now in Monte Carlo, where she intends to spend the entire summer.

Fay Foster's new patriotic song, "The Americans Come," will be sung during the week commencing June 10, at the Rivoli Theatre, New York.

The MacDowell Symphony Orchestra, Ira Jacobs, conductor, gave a concert for the United States Boy Scouts on Saturday evening, June 1, at Floral Gardens, New York.

Mildred Dilling, well known harpist, will conduct a summer class in connection with the Pathfinder Lodge summer camp for girls, Otsego Lake, Cooperstown, N. Y., during July and August.

Pablo Casals is spending a few weeks in Biarritz, prior to his conducting the Barcelona Symphony Orchestra in Spain.

The orchestra of the Paris Conservatory will make a tour in this country next fall.

Joseph Breil has been engaged to compose the score and direct the music of an enormous film which is now in preparation.

The French Military Band made its first appearance at Carnegie Hall, New York, Thursday evening, June 6.

Orville Harrold has been engaged to sing four performances of "Martha" this week with the Pittsburgh Opera Company.

Grace Hoffman, the well known coloratura singer, was married to Dr. Jesse Willis Amey, on May 8, at the Church of St. Cornelius, New York City.

Laurence Lambert and Ellison-White have formed a joint corporation to be known as the Ellison-White Musical Bureau, with headquarters at the Broadway Building, Portland, Ore.

Mana Zucca will play her own compositions at the Teachers' State Convention on June 26.

Klaire Dowsey, a young American soprano, will start a concert tour on November 10 under the direction of Julian Pollak, the New York manager.

Edward Weiss, the American pianist, is now under the management of Emil Reich, New York manager.

Philip Berolzheimer has been made Special Deputy Park Commissioner of New York in charge of music.

Arrigo Boito, famous Italian composer and librettist, died suddenly in Milan, Italy, on June 9.

New York summer concerts have begun.

Cornelius van Vliet, the cellist, is now under the management of Haensel & Jones.

Frieda Hempel was married last Saturday to William B. Kahn, of New York.

Campanini will bring the Chicago Opera to New York after the war for ten weeks each season instead of the present four.

J. H.

### MISCHA ELMAN INSPECTS WURLITZER VIOLIN COLLECTION

During his recent visit to Cincinnati, Mischa Elman spent some hours at the Wurlitzer studio, inspecting a number of the gems of the celebrated Rudolph Wurlitzer collection of old Italian violins. A full description of the Wurlitzer collection, as it was recently on exhibition at the New York studio, was given in these columns last

the country that is not familiar with the haunting strains of this simple and appealing ballad, and from many quarters comes the news of the hold it is taking on the boys who have heard it sung by the finest artists in the country. They are now singing it fervently themselves.

In a recent letter to the *MUSICAL COURIER*, the writer says: "Our Camp Logan men are already singing 'The Magic of Your Eyes' in their little groups, and the girls change the last line of chorus into 'All my soul is yearning for your safe returning and the magic of your eyes.'" A song into which the singers read their own meaning and hopes is a song worth while! There is no doubt that the tenderness, simplicity and charm of pure melody that characterize "The Magic of Your Eyes" have reached the hearts and affections of that tremendous public to whom good music and fine sentiment mean so much these days.

Recently a reception was tendered the Rev. William F. Dittrich, at the Steel Pier at Atlantic City, N. J., and a fine musical program was given. One of the big features of the evening was Mae F. Jackson's singing of "The Magic of Your Eyes."

### Eleanor Spencer's Many Activities

Eleanor Spencer is spending a short vacation with friends at Pride's Crossing, Mass., but will soon return to New York, where she is coaching a few advanced pupils during the summer. Miss Spencer has been quite busy in professional work during the spring, among other appearances being one at the Sunday concerts for soldiers and sailors at the Casino Theatre, New York, and another at the Thirteenth Regiment Armory, Brooklyn, during the second Red Cross drive, under the auspices of the officers and men of the Second Brigade, N. Y. G., when she played two etudes of Chopin and a Liszt rhapsody, being very heartily applauded.

Miss Spencer was also soloist at the recital of modern music before the Modern Music Society of New York, and one of the artists at the spring musicale given by John F. Braun, of Merion, Pa., where she played the César Franck sonata for piano and violin with Sascha Jacobinoff.



MISCHA ELMAN AT THE WURLITZER STUDIO IN CINCINNATI.  
The famous violinist is seen playing on an Omobono Stradivarius violin of the Wurlitzer collection. The other gentleman in the picture is Rudolph Wurlitzer, the owner of the famous violin collection.

week by Mr. Abell in his interesting account of Leopold Auer's visit to the Wurlitzer studio.

The accompanying photograph, taken at the Cincinnati studio, shows Mischa Elman playing on an Omobono Strad, the same one that greatly interested Leopold Auer when he saw it at the New York studio. Specimens of violins by Antonius Stradivarius' son, Omobono, are very rare; this is an exceptionally fine one, in an excellent state of preservation. Neither Auer nor Elman had ever before played on a violin made by him, and both artists were full of praise for its full, beautiful tone.

The photograph also shows the special burglar and fire-proof safe which Mr. Wurlitzer had made to contain the gems of the collection, the rare specimens of those master violin makers of the seventeenth and eighteenth centuries. Elman played on many instruments of the collection, and expressed himself in terms of the warmest admiration concerning their tone and workmanship. He complimented Mr. Wurlitzer highly on the knowledge and judgment shown in collecting so many rare old Italian violins.

### SONGS THAT EXPRESS THE PERSONAL FEELING

"The Magic of Your Eyes" Following the Course of  
"The Long Trail"

It is seldom easy to measure in advance the success of a song. The war has altered a great many things and one of the results has been the sure indication of the popularity of certain songs derived from their reception by the soldiers themselves in camp or at the front. No one will deny that when "the boys" take to a song and sing it under all possible circumstances and on every available occasion, that that song has "arrived" to stay. When, in addition, these same thousands and hundreds of thousands of soldiers begin to add a touch to the song itself to more clearly express their love for it and how it has affected them there is only one conclusion to be drawn. This is what happened in the case of that remarkable success, "There's a Long, Long Trail." The same is now beginning to happen to Arthur A. Penn's beautiful ballad, "The Magic of Your Eyes." There isn't a cantonment in

### Germans in Mlle. de Tréville's Brussels Home

The news contained in the headline, received by Yvonne de Tréville as she was starting to a concert recently, only caused this artist to sing with more feeling than ever. That the German soldiers were in possession of her beautiful home in Brussels inspired her rendition of the "Marseillaise" as well as "The Americans Come." The other numbers on her program, "Caro nome," from "Rigoletto," Verdi, and "I Cannot Bring You Wealth," sung to her own harp accompaniment, and even the "Laughing Song," which she has made famous, and which Mme. de Tréville sang by unanimous request, were sung unflatteringly. She received a warm reception after each group.



NELLI  
**GARDINI**  
PRIMA DONNA  
SOPRANO

### Unanimous Praise by Public and the Press:

A voice of greater tonal beauty it would be difficult to find. It is pure, compact and of unusual carrying power. This last quality the direct result of its admirable forward placement.—*Pierre V. Key, of the New York World.*

In all that she did she disclosed the possession of natural and acquired abilities that should win a place of value and prominence in the song world. Her voice is a high soprano of a distinctly agreeable timbre, range and volume and possessing qualities that make possible the effective singing of both coloratura and dramatic selections.—*Chicago Tribune.*

Madame Gardini proved herself possessed of artistic capabilities of a high order. Her voice has range, is sympathetic in quality and her artistic sense of the finest.—*Worcester Journal.*

Gardini scored an instantaneous success. Her appearance made manifest a real personality, while her first number disclosed a rich lyric voice of great beauty.—*Providence Journal.*

Her voice, a soprano of exquisite flexibility and purity of tone, is a sheer delight; and her coloratura effects were reached with an apparent ease that adds to her charm.—*Montreal Daily Mail.*

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## PABLO CASALS—MUSICIAN EXTRAORDINARY

Pablo Casals, cellist, has made for himself a name that carries its significance in every cultural center in the world. Aiming, as he does, at only the best and highest in his art, he has endeavored to make the profoundly beautiful works of the old masters known to the public, and he has succeeded in making them loved because of his ability to extract the very essence of their meaning. Before this man the intellectual and the masses have sat alike enraptured. To the truth of this I can only testify by such a fact as that for months before he arrived at any of the large cities in Europe his houses were sold out. There was

Saëns' "Swan," that simple but enchanting piece of melody that the musically uneducated can appreciate as fervently as the elect. In the early part of his career he was especially noted for the Chopin E flat nocturne. But Mr. Casals was afraid of the popularity this won him. He was already being spoken of as the "cellist of the nocturne," and it was not such a reputation that he wished to make for himself. It was to Bach, Beethoven, Handel, etc., that he would have liked to see the public thus respond. Since then he has never played the nocturne, not even in private, for he says that it brought him far greater praise than was



PABLO CASALS.

a slogan in France, "He plays as much as Casals," for Casals often played every day for months at a time, so unceasing were the demands of the public.

### An Unenviable Reputation

One of the most remarkable things about him is that he plays for everybody. He is recognized as one of the greatest interpreters of Bach, the most intellectual of all composers, and at the same time famous for his rendering of such compositions as Schumann's "Abendlied" and Saint-

his due or that of the composition. It is said that in a town where he once played he refused to return because of his almost terrifying success with this composition. But when finally persuaded to return after five years, he was greeted upon his arrival on the platform with "We want the nocturne." So much for the popular appreciation of him. It is more than paralleled by that of the initiate. His unusual genius for the interpretation of the classics has been recognized by the unique invitation to play the Bach suites in all of the great cathedrals in Europe, an honor which

has been accorded no other artist of this day. In Rome we find him made an academician of Santa Cecilia because the august members of this ancient society were so stirred by his music that for once they gave voice to an enthusiasm of which their compatriots would have denied the mere existence.

### A Moscow Incident

But not only in favorable surroundings especially prepared for him and conducive to the display of his best powers has he gained fame, for at the time of one of the numerous Russian revolutions he was near Moscow. A well known musician had been engaged to play on a certain date, but because traffic communications were severed, he did not arrive. Casals, unheralded and unprepared, was asked to play in his place. This was his first appearance on a Russian platform. Due to the political situation all facilities were cut off. There were no announcements and no programs, Mr. Casals had not received his baggage, even lights were lacking, so that candles were used. All was in confusion, but the Russians are great music lovers and concerts are always well attended, so in spite of the turmoil the hall was overflowing. He played only one composition. The following day the fame of his art had spread everywhere. Josef Hofmann said of his impression upon the Russian people, "They spoke of him as of a god."

### His Honors

It is hard to choose the most significant from among the list of honors that have been bestowed upon this simple, unaffected man—impossible, indeed, to name here the orders he has received in all parts of the world. But it is interesting to know that he is a member of the Legion of Honor. Of the mark of esteem which probably pleases Casals himself the most there is little known despite its remarkable quality. It is the "Beethoven Gold Medal," given by the Philharmonic Society of London, the oldest and most renowned musical society in England, which had the honor of producing many of Beethoven's works for the first time. This medal was awarded to Liszt and Rubinstein—also to Casals.

### Contemporary Opinions

But I have been speaking of only the collective recognition of Mr. Casals, that of societies, organizations, etc., while of equal significance are the opinions of his individual contemporaries.

The cellist of Joachim's quartet, after hearing Casals play, came to him with the tears in his eyes and declared him greater than his own master, Joachim. Such praise was not lightly wrung from his loyal old heart.

Fritz Kreisler pronounced Casals "The greatest musician who draws the bow."

Decreus compared his art to that of Rodin.

James Huneker said of him last year: "He sings so tenderly that he melts the heart of you; sings like an angel, either damned or celestial. There is something diabolic in his energy of attack, an attack like the slash of a sabre. What temperament. What surety. What purity of intonation. Technically he perilously approaches perfection."

Next season he will play a transcontinental tour of one hundred engagements in America; and it is to such men as Casals that the public will instinctively turn next year for relief and renewed strength, and there is no better way of obtaining it.

M. S.

### Frank B. Smith Presents Famous Artists

Frank B. Smith, who for many years has given the public the opportunity to hear the greatest artists, will present Mme. Schumann-Heink, Max Rosen, Lucy Gates, Anna Case, Mischa Elman, John McCormack, Eugen Ysaye and Galli-Curci at the Ocean Grove Auditorium, New Jersey, during the summer season of 1918.

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of the next of kin of Charles or Carl Nushardt, and of Geoffrey Nushardt if living, or of his next of kin if dead. Geoffrey was a musician when last heard of. In replying give the name of the wife of Charles.

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singing and French lessons. Apply to Mme. Mathilda de Mora, 619 West 143d street, New York (corner Riverside Drive).

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WANTED—A pianist of experience to accompany a well known violinist on a tour of at least thirty weeks next season. Address "L. W.," care of MUSICAL COURIER, 437 Fifth avenue, New York.

WANTED—Accompanists, male and female, to go abroad to play in the camps before our soldiers in France. Living expenses abroad are paid. At least four

months' service is required. Address: America's Over-There Theatre League, 240 West 44th Street, New York City.

FOR SALE, Violin, Antonius Stradivarius Cremonensis Facebat, Anno 1730, A. S. Excellent condition, with bow. Best offer gets it. H. E. Burke, 333 High street, South Brownsville, Penna.

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## CHICAGO CIVIC MUSIC ASSOCIATION HOLDS ANNUAL SPRING FESTIVAL

**John McCormack Raises Thousands for K. of C.—Gregor Skolnik Again Opera Orchestra Concertmaster—Community Sing at Municipal Pier—Jackies Form Orchestra—Local Music Affairs**

Chicago, Ill., June 9, 1918.

The forces of the Civic Music Association annually join in a spring music festival. This took place last Sunday afternoon at the Illinois Theatre, where the public was invited to a program given by the civic music clubs, in which, besides adults, hundreds of Chicago's school children are enrolled. The children's chorus sang two groups of folksongs under the direction of Herbert Hyde. The adult chorus gave a group of Bach, Handel and Beethoven selections in such an exceptional manner as to reflect the admirable work of Louise St. John Westervelt as a choral leader. In this capacity, Miss Westervelt's accomplishments are too well known to need reiteration herein; suffice it to say that she is one of the best choral conductors in Chicago today. Later, all the choruses joined in the singing of "Dixie," "The Battle Hymn of the Republic," "The Home Road," by John Alden Carpenter; Arthur Johnson's "America's Message," and "The Star Spangled Banner." Two groups of John Alden Carpenter's songs were sung by Mina Hager, contralto, with the distinguished composer at the piano. In his address Horace S. Oakley, a vice-president of the Civic Music Association, spoke in glowing terms of the part Mr. Carpenter and Lieutenant Sousa are playing in stimulating the wartime interest and belief in music as a factor in effective patriotism.

### Harold Henry Presents Pupils

That Harold Henry excels in his ability to impart his knowledge of the piano to others, just as he does as a pianist, was once more evidenced on Monday evening, when he presented six excellent students in Lyon & Healy Hall. The efficient training received with Mr. Henry, coupled with the individual gifts of the pianists heard, make their renditions both interesting and enjoyable. Jan Slama opened with the first movement of the Liszt E flat concerto, with Mr. Henry at the second piano. The Beethoven rondo in G,

Brahms-Schuetz's "Cradle Song" and Grieg's "March of the Dwarfs" were Ellen Ekholm's choice, in which she displayed her pianistic ability. With Mr. Henry, Helen Soule gave a good account of herself in the Arensky romance and waltz for two pianos. Marie Shaller, who is one of Mr. Henry's most promising students and who has been heard often by this writer, shows upon each new hearing what can be done with diligent study and conscientious training. On this occasion she played with fine effect the Liszt "Love Dream," No. 2; the Leschetizky "Arabesque," concert etude (MacDowell), and the first movement of the Rubinstein D minor concerto. Lillian Stout offered, with Mr. Henry, the Debussy "Sirenes," from the three nocturnes arranged for two pianos by Ravel, and Mrs. M. J. Stein won much applause in two Cyril Scott numbers.

### American Conservatory Operatic Recital

Advanced students from the classics of Ragna Linne and E. Warren Howe, of the American Conservatory, participated in an excellent operatic recital last Saturday afternoon at Kimball Hall. A scene from the first act of "Galathée," by Masse was well done by Ruth Miner in the name part and Eleanor Smith as Pygmalion. The scene from the second act of Thomas' "Mignon" enlisted the services of Eleanor Eastlake as Filina, Katherine Foss as Laertes, Maud Barnes as William, Gladys Slayter as Mignon and Charming Britton as Frederick. A scene from the first act of "Hansel and Gretel" was well sung by Kathryn Keirnan as Hansel and Frances Burch as Gretel. Harriet Seyl played the accompaniments for the last two and Lucy Brandon for the first. It was a very enjoyable afternoon for listeners, participants and especially the teachers, who can well be proud of their students' accomplishments.

### Community "Sing" at Municipal Pier

The community sing arranged by the woman's committee of the Council of National Defense, for Friday night at the Municipal Pier, included not only the Children's Chorus of 600 voices, the Apollo Club, the Sunday Evening Club Chorus, Marshall Field & Co. Chorus, directed by Harrison M. Wild, Edgar A. Nelson and W. L. Tomlins, and the Great Lakes Band, but also thousands of auditors who attended the "sing" and lent their voices to swell the patriotic strains of "The Star Spangled Banner" and other national songs. Special music was written for the occasion by Frederick Stock, Rosseter Cole and John Alden Carpenter. Several addresses were made.

### Former Concertmaster Again Takes Post

Next season Gregor Skolnik will again be concertmaster of the Chicago Opera Association Orchestra, succeeding Pierre Henrotte. Several seasons ago Mr. Skolnik occupied the first chair in the orchestra, so the position is not new to him.

### Chicago Musical College Notes

The Chicago Musical College annual commencement concert—the fifty-second of the series—will be given June 15 in the Auditorium. The winners of the diamond medals in the various classes will present the program, and Karl

Reckzeh will direct the orchestra, seventy members of the Chicago Symphony Orchestra. At the close of the concert an address will be given and medals and diplomas presented by Hon. Richard S. Tuthill.

Estella Allen, pupil of the vocal department, has been appointed head of the vocal department of Athens University, Ohio. Ruth Kuerth, also studying at the college, appeared last Tuesday at a concert given by St. Xavier's Academy.

Ruth Ellen Nuss, artist-pupil of Mrs. Gannon, assisted at the recital of Jeanne Kilgour, at La Grange, last Monday.

### John McCormack Raises Thousands for K. C.'s

Several times each year McCormack comes to Chicago for recitals, and each time, as is well known, he packs the vast Auditorium from pit to dome. On Thursday evening of this week, he did the same at a larger hall, the Coliseum, donating his services to the Knights of Columbus for their War Camp Fund. Over seven thousand people paid over thirteen thousand dollars to hear the tenor, whose vast drawing power is equaled by his patriotism and generosity. This concert was only one of the many McCormack is giving all over the country for the same purpose. A young soprano, Lily Meagher, assisted, and Edwin Schneider, as usual, was the accompanist.

### Jackies Form Orchestra

With Arthur Lusk, from the Philadelphia Symphony Orchestra, as director, and Hermann Felber, Jr., formerly of the Chicago Symphony Orchestra, as concertmaster, the Great Lakes blue jackets have formed a fifty piece orchestra of their own, adding greatly to the musical interests at Great Lakes Training Station. This is said to be the first symphony orchestra in any military organization and promises to be professional to the last detail. It contains men from several big orchestras.

### An Adolf Brune Student in Recital

A piano recital was given last Wednesday evening, May 29, by Nan Wright, a gifted student from the class of that widely known piano teacher, Adolf Brune, at the Y. M. C. A. Auditorium. Lulu Kinney, violinist, assisted. Miss Wright played with fine effect the ballade from the Brahms Scotch ballad, "Edward," and the "Spinning Song," from "The Flying Dutchman" (Wagner-Liszt), and a group of Chopin, including two etudes and a waltz. The talented pianist accomplished the best playing of the night in a movement of the Grieg A minor concerto. Mr. Brune lent admirable support at the second piano.

### Bush Conservatory Commencement

Announcement of the annual commencement program at Bush Conservatory includes some interesting activities:

Friday, June 14, at 8 p. m., there will be a patriotic pageant, given by pupils of the conservatory under the direction of Mae Julia Riley, head of the expression department, at which the twenty-five star service flag of the school will be dedicated. Saturday, June 15, at 8 p. m., the program of the school of dancing. Monday, June 17, at 8.15 p. m., a concert by the advanced pupils of the school. Tuesday, June 18, at 7 p. m., a reception in honor of the class of 1918, at the new home of the conservatory, corner of North Dearborn avenue and Chestnut street. This will include the formal opening of the splendid new building, which houses both the studios and dormitories of the school. Bush Conservatory is unique in being the only big school of music in Chicago which occupies its own building exclusively. Tuesday morning a concert. Wednesday, June 19, at 8 p. m., and Thursday, June 20, at 10.30 a. m., concerts, and the final program and graduation exercises of the class of 1918, June 20, at 8.15 p. m. Friday and Saturday, June 21 and 22, are to be devoted to the junior and children's departments. All programs will be given in the Bush Temple Theatre.

### Notes

Edwin J. Gemmer, who has just given a series of piano recitals, announces a summer normal course for piano teachers at his Kimball Hall studios, commencing June 24. The fairy comic operetta, "Rumpelstiltskin," words and music by Annie S. Hyatt, will be given by the American Academy of Music at Hamlin Park on June 17.

JEANNETTE COX.

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## FRIEDA HEMPEL MARRIED TO WILLIAM B. KAHN

Next Season Favorite Soprano's Seventh at the Metropolitan Opera

Frieda Hempel, the leading coloratura soprano of the Metropolitan Opera Company, was married to William B. Kahn, a prominent New York business man, at St. James' Church, Madison avenue and Seventy-third street, at four o'clock, Saturday afternoon, the Rev. Dr. J. B. Remensnyder officiating.

Miss Hempel wore a simple afternoon frock of George crepe, of a delicate orchid shade. The ankle length skirt was draped on one side. Her broad brimmed hat was of the same material, faced with cerise. She wore a short string of pearls. The bridal bouquet was of white orchids and lilies of the valley, her favorite flowers.

The wedding, which marked the culmination of a romance of several years, was quietly celebrated, only the relatives and intimate friends of the bride and groom being present.

By her marriage Miss Hempel became an American citizen. She will sing at the Metropolitan the coming season, which will be her seventh consecutive season there. The soprano made her first American appearance as Margaret in "The Huguenots," in December, 1912, Mr. Kahn being in the audience.

The groom is the son of Mrs. Herman Kahn and the late Dr. Kahn, a prominent physician of this city. He was born in the house in which he now resides, 158 East Seventy-fourth street. He has been active in Government work since the outbreak of the war, being especially engaged in the work of the Export Embargo Board.

The soprano has just completed a four months' coast to coast concert tour, during which she announced her engagement in Los Angeles, Cal., on March 7. She took out her license to wed on May 4 just before leaving to sing in Macon, Ga.

Miss Hempel sang last Friday night at the banquet at the Waldorf-Astoria which closed the Edison dealers' fourth annual convention. It was her first appearance as an Edison star, the introduction of the first re-creations of her voice having been a feature of the convention.

Following the ceremony the wedding party went to Miss Hempel's apartment, 271 Central Park West, which will be the home of Mr. and Mrs. Kahn this winter.

After a motor trip of a week or two, the young couple will go to The Larches, the Lake Placid Club, in the Adirondacks, for their honeymoon. Miss Hempel, who is an ardent golf player, hopes to make a new record this year over the Lake Placid course, which is governed by simplified spelling rules and regulations.

Beginning the first of August, Miss Hempel will devote her time to charity concerts until she begins rehearsals at the Metropolitan. She is to have a new role this winter, which is said to fit her as admirably as Maria in last season's successful revival of "The Daughter of the Regiment."



WILLIAM B. KAHN AND MRS. KAHN (FRIEDA HEMPEL),  
Photographed on Saturday, June 8, just as they were leaving St. James Church, New York, after the wedding ceremony.

# ROSA RAISA

THE WORLD'S GREATEST DRAMATIC SOPRANO

"Revives Memories of Marcella Sembrich."—H. T. Finck, N. Y. Evening Post.

Rosa Raisa's singing in concert halls has proved a delightful surprise even to those who admired her most as an operatic artist. Her voice has the luscious flavor of a ripe Brazilian pineapple. It seems in turn a real soprano and a mezzo, while in Mozart's "Voi che sapete" it had the true contralto quality, combined with ingratiating warmth of expression. Another operatic air, the famous "Casta Diva" from Bellini's "Norma," she delivered in the grand style and with almost complete mastery of its difficulties.

One of the songs she had to repeat was Weckerlin's "Jeunes Fillettes," which was indeed the most agreeable surprise of the afternoon. By the beauty of her tones and the arch delivery of this number she reminded one strongly of Marcella Sembrich.

"A Singer of Songs."

—N. Y. Evening Globe

Miss Raisa is an opera singer who can sing a song—more than one can say of a majority of her colleagues. She sang in the authentic style of a song singer, with the clearness of diction and the variety and delicacy of expression and tonal color that good singing of songs demands. An opera singer who can do the "Jeunes Fillettes" as effectively and delightfully as she, may look on herself with pride as a singer of songs.

"New York Discovers Rosa Raisa."

—N. Y. Herald, Apr. 7, 1918

Chicago may justly boast about the "discovery" of Mme. Amelita Galli-Curci, the most successful of present-day coloratura sopranos, but it would not be far from the truth to say that New York "discovered" Miss Rosa Raisa, dramatic soprano of the Chicago Opera Company.



Rosa Raisa as "Norma," which opera is being specially revived for her remarkable histrionic and vocal talents at the Teatro Colon, Buenos Aires, S. A. (Gown by Freisinger, New York).

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# LESSONS ON PIANO MASTERPIECES

## No. 3. Frederick Chopin—Part II

By ALBERTO JONÁS

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Being a series of practical piano lessons, published exclusively in the Musical Courier, and devoted to the complete elucidation, musical and technical, of famous works by Bach, Beethoven, Chopin, Debussy, Brahms, Liszt, MacDowell, Schumann, and other standard masters of piano compositions. Copyright by Musical Courier Co., 1918.



[In this second of his lessons on Frederick Chopin, Alberto Jonás begins with a dissertation on Chopin's own style of playing; discusses the moot question of "tempo rubato," over which so many authorities have disagreed; goes on to give some extremely interesting and quite unfamiliar matter on the subject of "Chopin as a Teacher"; and ends with an extended discussion of the "Aeolian" etude, its construction and interpretation. The music of the etude (op. 25, No. 1) is printed complete.—Editor's Note.]

### Chopin's Style

No composer has evidenced greater originality of style than Chopin. To analyze the elements that combine in producing the sui generis character of his compositions would lead me far beyond the limitations of space of these lessons. I shall therefore point out only the salient characteristics of his manner of writing.

You will not find in all his compositions the shading M. P. (mezzo piano), but, instead, quite often *mezzo voce*. It is meant to correspond to M. P.

The damper and the soft pedal play an important, at times constant, role in his piano works. He was, generally, very careful about marking the pedal as he wished it to be used. We must not forget, though, that our instruments are of far greater carrying power, greater depth of tone than the pianos of Chopin's time. Therefore, effects are possible nowadays which were not to be thought of in his time. Freedom as to the measure and to the rhythm. Freedom, not license, not lawlessness.

### The Tempo Rubato

Rivers of ink have been written about Chopin's rubato. Liszt's poetical description is worth quoting: "A wind plays in the leaves. Life unfolds and develops beneath them, but the tree remains the same."

An English critic wrote that "Chopin leans about freely within the bars." Another writes of "a charming wavering and swaying in the measure." Chopin himself was more matter of fact in describing his rubato: "Supposing," he said, "that a piece lasts a given number of minutes; it may take just so long to perform the whole, but in detail deviations may occur." Happier and more instructive was his other definition that "the right hand may be free and capricious, while the left hand constantly brings it back to the strict measure and rhythm."

It is clear, from the above, that sudden little ritardandos and accelerandos, if employed judiciously and with taste, will give this wavering impression which characterizes Chopin's style. Coupled with them may be used more sudden and passionate crescendos and diminuendos than would be appropriate in the performance of the works of Bach, Haydn and Mozart.

Interesting, as throwing a light on Chopin's apparent disregard of time, is the anecdote as related by Hallé, the eminent pianist: "One day he told Chopin that he played in his mazurkas often 4/4 instead of 3/4 time. Chopin would not admit it at first, but when Hallé proved his case by counting Chopin's playing, the latter admitted the correctness of the observation, and laughingly said that this was national." (Niecks.) Corroborating the above, and rather amusing, is the following story, which Lenz relates in his book, "Die grossen Pianoforte Virtuosen unserer Zeit": "On one occasion, Meyerbeer, whom I had not yet seen, entered Chopin's room when I was getting a lesson. Meyerbeer was not announced; he was king. I played the mazurka in C (op. 33), printed on one page which contained so many hundreds—I called it the epitaph of the idea (Grabschrift des Begriffs), so full of distress and sadness is the composition, the wearied flight of an eagle. Meyerbeer had taken a seat; Chopin made me go on. 'This is two-four time,' said Meyerbeer. Chopin denied this, made me repeat the piece, and beat time aloud with the pencil on the piano. His eyes were glowing. 'Two quarter notes,' repeated Meyerbeer, calmly. Only once I saw Chopin angry. It was at that moment. It was beautiful to see how a light red colored his pale cheeks. 'These are three quarter notes,' he said with a loud voice—he who spoke always so low. 'Give it me,' replied Meyerbeer, 'for a ballet in my opera ("L'Africaine") at that time kept a secret. I shall show it you then.' 'These are three quarter notes,' Chopin almost shouted, and played it himself. He played the mazurka several times, counted aloud, stamped time with his foot, was beside himself. But all was of no use; Meyerbeer insisted on two-quarter notes. They parted very angrily. I found it anything but agree-

able to have been a witness of this angry scene. Chopin disappeared into his cabinet without taking leave of me. The whole thing lasted but a few minutes."

This tragico-comical scene might perhaps have been averted if the glorious Polish master had been in as amenable a mood as when the eminent German pianist, Hallé, convinced him of his temporary undue rhythmical deficiency. A great artist, a master, may take liberties in regard to the agogic treatment of a composition which would be fatal to the playing of a beginner. I would therefore advise the piano student to use the rubato sparingly, and with tact and discrimination, and to remember the pregnant words of Shakespeare in his Richard II:

Ha! keep time. How sour sweet music is,  
When time is broke, and no proportion kept!

### Chopin as a Teacher

An interesting outlook on Chopin's pedagogical activity is given at length in Niecks' and in Leichtentritt's biog-

may deem ourselves lucky not to have to believe that the frail Chopin tied the fire poker into hard knots.

Interesting is what Mikuli has to say anent Chopin's teaching:

"Chopin treated very thoroughly the different kinds of touch, especially the full toned (tonvolle) legato. As gymnastic helps, he recommended the bending inward and outward of the wrist, the repeated touch from the wrist, the extending of the fingers, but all this with an earnest warning against over fatigue. He made his pupils play the scales with a full tone, as connectedly as possible, very slowly and only gradually advancing to a quicker tempo, and with metronomic evenness. The passing of the thumb under the other fingers and the passing of the latter over the former was to be facilitated by a corresponding turning inward of the hand. The scales with many black keys (B, F sharp, and D flat) were first studied, and last, as the most difficult, C major. In the same sequence he took up Clementi's 'Preludes and Exercises,' a work

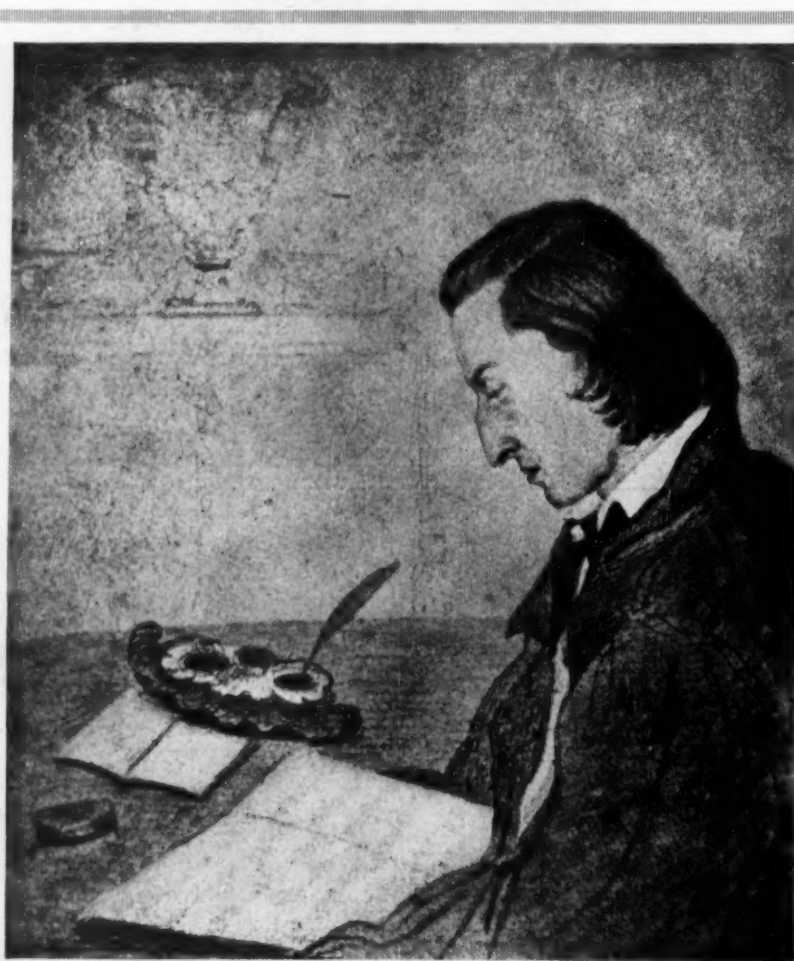
which for its utility he esteemed very highly. According to Chopin, the evenness of the scales (also of the arpeggios) not merely depended on the utmost equal strengthening of all fingers by means of five-finger exercises and on a thumb entirely free at the passing under and over, but rather on a lateral movement (with the elbow hanging quite down and always easy) of the hand, not by jerks, but continuously and evenly flowing, which he tried to illustrate by the glissando over the keyboard. Of studies he gave after this a selection of Cramer's etudes, Clementi's 'Gradus ad Parnassum,' Moscheles' style studies for the higher development (which were very sympathetic to him), and J. S. Bach's suites and some fugues from 'Das Wohltemperierte Klavier.' In a certain way Field's and his own nocturnes numbered likewise with the studies, for in them the pupil was—partly by the apprehension of his explanations, partly by observation and mutation (he played them to the pupil unweariedly)—to learn to know, love, and execute the beautiful smooth (gebundene) vocal tone and the legato. With double notes and chords he demanded most strictly simultaneous striking. Breaking was only allowed when it was indicated by the composer himself. Shakes, which he generally began with the auxiliary note, had not so much to be played quick as with great evenness; the conclusion of the shake quietly and without precipitation. For the turn (gruppetto) and the appoggiatura he recommended the great Italian singers as models. Although he made his pupils play octaves from the wrist, they must not thereby lose in fullness of tone. In the notation of fingering, especially of that peculiar to himself, Chopin was not sparing. Here pianoforte playing owes to him great innovations which, on account of their experience, were soon adopted, notwithstanding the horror with which authorities like Kalkbrenner at first regarded them. Thus, for instance, Chopin used without hesitation the thumb on the black keys, passes it even under the little finger (it is true, with a distinct inward bend of the wrist), if

this could facilitate the execution and give it more repose and evenness. With one and the same finger he took often two consecutive keys (and this not only in gliding down from a black to the next white key) without the least interruption of the sequence being noticeable. The passing over each other of the longer fingers without the aid of the thumb (see etude, No. 2, op. 10) he frequently made use of, and not only in passages where the thumb, stationary on a key, made this unavoidably necessary. The fingering of the chromatic thirds based on this (as he marked it in etude, No. 5, op. 25) affords in a higher degree than that customary before him the possibility of the most beautiful legato in the quickest tempo and with a perfectly quiet hand."

Niecks writes: "But if with Chopin smoothness was one of the qualities upon which he insisted strenuously in the playing of his pupils, he was by no means satisfied with a mere mechanical perfection. He advised his pupils to undertake betimes thorough theoretical studies, recommending his friend, the composer and theorist, Henri Reber, as a teacher. He advised them also to cultivate ensemble playing—trios, quartets, etc.—if first class partners could be had; otherwise, pianoforte duets. Most urgent, however, he was in his advice to them to hear good singing and even to learn to sing. To Madame Rubio he said: 'You must sing if you wish to play'; and made her take lessons in singing, and hear much Italian opera—this last, the lady remarked, Chopin regarded as positively necessary for a pianoforte player. In this ad-

Leichtentritt tells us that in the fragments of his intended "Méthode de piano" he advocates beginning with the G flat major scale. In both scales all the fingers except the thumb play on black keys, but the B major scale is decidedly the easier of the two.

Chopin was often very irritable, and Karasowski says that he at times "threw the music from the desk and broke chairs." The indulgence in this pleasant athletic exercise is denied by Mme. Rubio, who, while admitting that Chopin was very irritable, naively adds that Chopin, when teaching amateurs, used to have always a packet of pencils about him which, to vent his anger, he silently broke into bits. Ah! these emotional eyewitnesses! We



FREDERICK CHOPIN,  
After a drawing by George Sand.



vice we recognize Chopin's ideal of execution: beauty of tone, intelligent phrasing, truthfulness, and warmth of expression. The sounds which he drew from the pianoforte were pure tone without the least admixture of anything that might be called worse. "He never thumped," was Gutmann's remark to me. Chopin, according to Mikuli, repeatedly said that when he heard bad phrasing, it appeared to him as if some one recited, in a language he did not know, a speech laboriously memorized, not only neglecting to observe the right quantity of the syllables, but perhaps even making full stops in the middle of words. The badly phrasing pseudo-musician, he thought, showed that music was not his mother tongue, but something foreign, unintelligible to him; and that, consequently, like that reciter, he must altogether give up the idea of producing any effect on the auditor by his rendering."

After having read the above, consider Huneker's words: "When Rubinstein, Tausig and Liszt played Chopin in passionate phrases, the public and critics were aghast. This was a transformed Chopin, indeed, a Chopin transposed to the key of manliness. Yet it is the true Chopin. The young man's manners were a trifle feminine, but his brain was masculine, electric, and his soul courageous. His polonaises, ballades, scherzi and etudes need a mighty grip, a grip mental and physical."

Coming now to the practical elucidation, interpretative as well as technical—in pursuance of the plan originally laid down by me in regard to these "lessons"—of one of the more popular works of Chopin, I find myself confronted with the difficulty of having to choose from among a score or two of compositions that all lay claim to popular favor. Truly an "embarras de richesses"—a surplus of riches.

Were I to select only a work of great magnitude, I could do no better than choose the B flat minor sonata, perhaps Chopin's most important work for piano alone. However, it is quite difficult to play, even more so from the standpoint of "presentation" than technically. I believe, therefore, that more interest will be awakened, and good derived, by a study of as many of the most popular compositions of lesser dimension (not necessarily of lesser worth) as the limitations of space of these articles will allow.

We should begin with the etudes, because every piano student considers them, and rightly so, as one of the goals of his pianistic endeavors. Am I far from the truth when I say that the so called "Aeolian," "Revolutionary" and "Butterfly" etudes are the most popular? I do not think so. Let us, then, examine them.

#### Etude in A Flat Major, Op. 25, No. 1

It derives its surname of "Aeolian" from the following celebrated criticism of it written by Robert Schumann: "Whither his path lies and leads, or how long, how brilliant its course is yet to be, who can say? As often, however, as it shows itself there is ever seen the same deep, dark glow, the same starry light and the same austerity, so that even a child could not fail to recognize it. But besides this, I have had the advantage of hearing most of these etudes played by Chopin himself, and quite à la Chopin did he play them!"

Of the first one especially he writes: "Imagine that an aeolian harp possessed all the musical scales, and that the hand of an artist were to cause them all to intermingle in all sorts of fantastic embellishments, yet in such a way as to leave everywhere audible a deep fundamental tone and a soft, continuously singing upper voice, and you will get the right idea of his playing. But it would be an error to think that Chopin permitted every one of the small notes to be distinctly heard. It was rather an undulation of the A flat major chord, here and there thrown aloft anew by the pedal. Throughout all the harmonies one always heard in great tones a wondrous melody, while once only, in the middle of the piece, besides that chief song, a tenor voice became prominent in the midst of chords. After the etude a feeling came over one as of having seen in a dream a beatific picture which when half awake one would gladly recall."

A comparison of the most authoritative editions will show how phrasing and accentuation can change (at times distort) the appearance of a composition. Von Bülow's edition of this study is, in this respect, an example of analytical research pushed to the undesirable extreme of dry pedantism. Von Bülow's contention that "the figure should be treated as a double triplet—twice three and not three times two—as indicated in the first two bars," is, in my opinion, entirely arbitrary, and may be successfully disproved by the fact that the division of the sextuplet in two groups gives too prominent an accent on the lowest note of the sextuplet. Klindworth and Mikuli make the figure a sextuplet, but, strangely enough, their phrasing is at variance with the evident musical structure of the theme. To speak plainly, it is faulty.

In measures 15, both the Klindworth, Mikuli and Philipp versions are singularly antipathetic when compared with

Kullak's Scholtz' (Peter's) and Friedman's (Breitkopf and Haertel), all of which bring out, through dashes over the notes, the inner melodic life. In my annotation, given herewith, the correct phrasing, reproduced from Scholtz, is given, and I venture a new annotation of measures 14, 15, 16 to show plainly the sudden preponderance of the inner melody.

But where nearly all editions disagree is in the prominence to be given to certain notes of the bass. In my belief, the following version of mine does more justice to the poetic (and modulatory) character of the bass than any edition extant. The distribution on three staves helps to give a clear visual picture of the three elements: melody, figuration (harp-like disintegration of the chords), sustaining bass notes to be differentiated from non-sustaining bass notes. In all editions the melody is simply indicated by larger sized notes. That should, indeed, be sufficient to insure its being brought out prominently; but because, as I have had occasion to witness many times, pupils just "mark" those large sized notes and do not hold and sing them, I have written them out as quarter notes:

#### How to Play the Etude

As for its rendition, let this etude be played moderately fast—ninety-six to the quarter note is quite enough. The sustaining bass notes (on the third staff) should be accented through a "lifting" touch, giving



FREDERICK CHOPIN,  
From the marble bust by Ciesinger.

a deep bell-like sonority. The sustaining bass note, f, is only italicized in the Mikuli edition, yet what beautiful effect it imparts to the melodic utterance of the bass! The melody is to be "sung" legatissimo, with a clinging touch, not loud—just wafted over the harmonious, harp-like accompaniment.

Nowhere "strike" the keys. "Effleurez les touches"—stroke the keys gently. The wide skips in the melody in measures 11, 26, 27, 30, 31, 34, 35, 37, 39 are often missed by careless or fearsome pianists, and one single such wrong note is enough to tear into shreds the whole wondrous, diaphanous fabric. The lovely vision is then suddenly dispelled, and we can no longer abandon ourselves to the enchantment of the master's magical avocation; disillusioned, we can only wait, disturbed and distrustful, that the pianist should "finish his piece." Neither should the pianist's manner of execution give the expectancy of such wrong notes. The fingering which I give makes wrong notes less probable and gives more apparent ease to the execution, but whatever the fingering chosen it is well to reach the distant melody note with a straightened fifth finger, with ease, albeit, with care, and to very slightly linger on it.

A word as to the pedals. They play here an all-important role. Says Huneker anent this etude: "Above all, poetry, poetry and pedals. Without pedaling of the most varied sort this study will remain as dry as a dog-gnawed bone." All editions give two pedals for the first two meas-

ures; but can any one deny the loveliness of tonal effect produced by melting both measures into one pedal, as I suggest? In measure 3 and following I have written "1/2 Ped." I mean by this, lifting foot and pedal half way, and bringing them down again, the whole proceeding being done quickly. Thereby the shorter strings are affected, but the long, powerful strings of the A flat in the bass continue to vibrate and this deep A flat will be distinctly heard at the end of measure 4, although the pedal will have been changed three times.

Do not "play" this study. Dream it at the piano. . . .

This life of ours is a wild aeolian harp of many a joyous strain, But under them all there runs a loud perpetual wail, as of souls in pain.  
—LONGFELLOW.

[In the third lesson, to be published in the Musical Courier of June 20, Mr. Jonas takes up the etude in C minor, op. 10, No. 12 ("Revolutionary"); the etude in G flat major, op. 25, No. 9 ("Butterfly"), and the nocturne in F sharp major. The paper is illustrated with numerous and copious musical examples.]

The familiar "Aeolian" Etude of Chopin (A flat major, op. 25, No. 1) is printed complete in the following pages, as revised, edited, annotated and fingered by Mr. Jonas. No edition more interesting to the pianist and to the general lover of music has ever been published.

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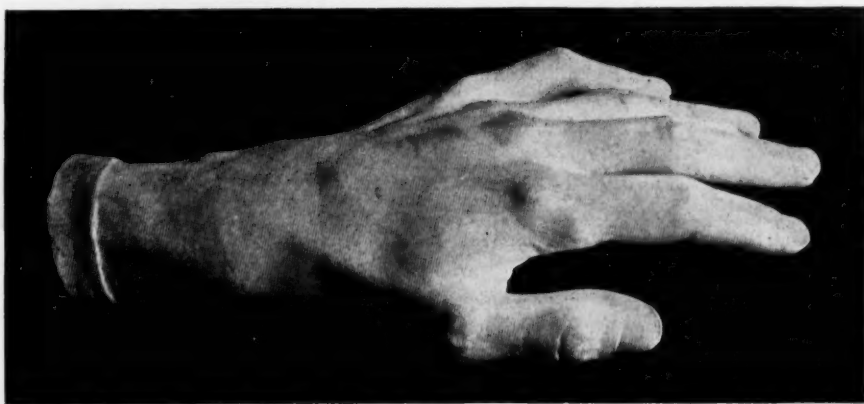
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# ETUDE IN A FLAT MAJOR

Op. 25, No. 1 (Aeolian)

Frederick Chopin

Edited, annotated, revised and fingered by Alberto Jonás

Allegro sostenuto (♩ = 98-104)

The musical score is presented in four systems. The first system begins with a treble staff and a bass staff. The treble staff has a melodic line with slurs and fingerings (5, 4, 5, 4, 5, 4). The bass staff has a rhythmic accompaniment. Dynamics include (mp), (pp), and (p). The second system continues the piece with similar textures. The third system introduces an 'Ossia (Smoother execution)' section, which is a single-staff variation of the previous material. The fourth system concludes the piece with a final melodic flourish in the treble staff and a sustained bass line. The score is annotated with numerous fingerings and slurs throughout.



The image shows a page from a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for piano (p) and violin (v). The piano part is in the upper staves, and the violin part is in the lower staves. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 12. The piano part features a melodic line with various ornaments and a bass line with a steady eighth-note pattern. The violin part provides a harmonic accompaniment with a similar eighth-note pattern. The score is marked with 'p' for piano and 'mf' for mezzo-forte. The piece is in the key of B-flat major and 3/4 time.

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is in common time. The vocal line includes lyrics in English and Hindi. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments. The score is divided into three measures by vertical bar lines. The first measure contains the first line of the song, the second measure contains the second line, and the third measure contains the third line. The lyrics are written below the vocal staff, with the Hindi lyrics in parentheses. The piano accompaniment is written below the vocal staff, with the piano part in the bottom staff and the vocal part in the top staff. The score is for a single system, with the piano part in the bottom staff and the vocal part in the top staff. The lyrics are written below the vocal staff, with the Hindi lyrics in parentheses. The piano accompaniment is written below the vocal staff, with the piano part in the bottom staff and the vocal part in the top staff.

A musical score for the song 'The Rose Tree'. It features three staves: a treble staff with a melody line, a bass staff with a piano accompaniment, and a lower bass staff with a cello/bass line. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody includes fingerings (4, 5, 4) and slurs. The piano accompaniment consists of eighth-note chords. The cello/bass line has notes labeled 'Ped.' and '1/2 Ped.' indicating pedaling.

[illegible]

Ossia  
(Smoother execution)

The first system of musical notation for 'The Bird Song' is presented in a grand staff format, featuring a treble and bass clef. The key signature consists of two flats (B-flat and E-flat), and the time signature is 4/4. The melody is primarily written in the treble clef, with some notes in the bass clef. The notation includes various note values, including eighth and sixteenth notes, and rests.



[illegible]

A musical score for the song 'The Rose Tree'. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is B-flat major (two flats). The melody is in the Treble staff, featuring a series of eighth notes and a final measure with a fermata. The Bass staff provides a harmonic accompaniment with eighth notes. The lower Bass staff contains a single line of music, possibly for a cello or double bass, with a few notes and a fermata. The score is divided into three measures by vertical bar lines. The first measure is marked with a '1' and a '2' below the Treble staff. The second measure is marked with an '8' and a '1' below the Treble staff. The third measure is marked with an '8' and a '1' below the Treble staff. The score is titled 'The Rose Tree' at the top.

This musical score is for the 'The Swan' movement from the Suite for Piano and Celeste by Camille Saint-Saëns. It is written for piano (p) and celeste (trm). The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The piano part is characterized by rapid, flowing sixteenth-note passages in both hands, while the celeste part provides a delicate, ethereal accompaniment with sustained chords and melodic lines. The score includes dynamic markings such as *pp* (pianissimo) and *trm* (celeste). The tempo is marked 'Allegretto'.

## McCORMACK SETS NEW RECORD AT K. OF C. CONCERT IN BOSTON

Another Large Sum Raised From Sale of Seats and Auction of Records—French Night at the "Pops"—Loeffler and Gebhard Give Red Cross Benefit—Sapin Pupil for Chautauqua and Lyceum—White-Smith Compositions

Boston, Mass., June 9, 1918.

John McCormack, the celebrated Irish tenor, helped to add many thousands to the Knights of Columbus war camp fund by the concert which he gave Sunday evening, June 2, in Mechanics' Hall, before an audience which filled all the standing and sitting room in Boston's biggest auditorium. As a result of the concert sale and the proceeds from an auction of the popular tenor's records, autographed by him, the drive for a new fund got a flying start, which indicates that Massachusetts will have no difficulty in raising her \$50,000 quota. J. Mitchell Galvin, a prominent local orator, addressed the huge crowd during the intermission, and paid eloquent tribute to Mr. McCormack, his art and his enthusiastic willingness to aid the campaign for funds to provide recreation for the soldiers in camp and at the front. He then began the auction with a record of "The Star Spangled Banner," which brought \$120. The other records were auctioned off at an average of \$100 each. M. Justin Godart, the distinguished French official now visiting this country, was present and paid \$100 for the record, "Snowy Breasted Pearl," which he presented to Rev. Father McGinn, post chaplain at Camp Devens.

Mr. McCormack's voice, skill and interpretative genius stimulated the traditional Boston enthusiasm for his singing, and the tenor's original fourteen pieces were generously increased. Lily Meagher, a local soprano, and Mr. McCormack's "only pupil," sang eight numbers, which won her much applause. Edwin Schneider, the composer-pianist, assisted with his customary excellence. His setting of "It Is Not Raining Rain to Me" was well received.

### "French Night" Features Week at the "Pops"

The outstanding feature of the week at the "pops" was the annual French Night, Tuesday evening, June 4. On that night Conductor Agide Jacchia arranged a program devoted entirely to French composers. The large audience was very enthusiastic, and both "The Star Spangled Banner" and "La Marseillaise" had to be repeated. The attendance at the "pop" concerts is quite the best it has been since the beginning of the war. The animated and well liked conductor has become most skillful in the

making of attractive programs, and it is seldom that one has a chance anywhere to hear an orchestra play night after night with such spirit and real vitality as the orchestra at the "pops" under the distinguished Italian.

### Loeffler and Gebhard Give Concert for Red Cross

C. M. Loeffler, the noted composer-violinist, assisted by Heinrich Gebhard, the admirable pianist, and Mrs. J. S. Fay, gave a concert for the benefit of the Boston Metropolitan Chapter of the American Red Cross, Wednesday evening, June 5, at St. Edward's Roman Catholic Church, Medfield, Mass. The program included selections from Handel, Tchaikowsky, César Franck and Vincent d'Indy. The concert was given under the patronage of prominent Boston people.

### Sapin Pupil Engaged for Chautauqua and Lyceum Tour

Anthony Guarino, an excellent lyric tenor from the studio of Cara Sapin, vocal instructor and coach, has been engaged to sing for ten weeks on the New England circuit of the Redpath Chautauqua. He will appear as a member of the Boston Opera Singers' Quartet. At the conclusion of this contract Mr. Guarino will begin a thirteen weeks' trip across the continent, under the direction of the Lyceum Tour.

Mr. Guarino is well known in Boston through his work at the Park Theatre this season. He is gifted with a tenor voice of beautiful quality and liberal range. It is well trained and responsive to every demand of the singer, particularly in the upper register. As an interpreter, he expresses the mood of his text with imagination and sincerity. Mr. Guarino is loud in his praise of Mme. Sapin, to whom he attributes his admirable vocal skill.

### White-Smith Compositions at Home and Abroad

Arthur Hartmann's beautiful song, "A Valentine," was recently sung in Paris by Comte J. de Delma-Heide, on a program consisting entirely of songs written by American composers. Another song by Mr. Hartmann, entitled "Sleep, Beauty Bright," is to be used next season by Anita Rio.

Pasquale Tallarico, pianist, has been using the past season Charles Wakefield Cadman's piano suite, "The Thunderbird," and reports that it has had a very fine reception wherever he has given it. He has used the suite this spring at Jacksonville, Daytona, Tampa and St. Petersburg, Fla.; Indianapolis, Ind., and Houghton, Mich. Mr. Tallarico recently has been made head of the piano department of the Indiana College of Music and Fine Arts, Indianapolis.

### Klaire Dowsey Under Pollak Management

Klaire Dowsey, the brilliant young American soprano, who created a favorable impression by the exquisite beauty of her voice and her magnetic personality at her debut last season, will start on a concert tour November 10, under the direction of Julian Pollak, the New York manager, who has secured for her an extensive list of engagements for the coming season. The personal charm of this talented singer, added to her artistic merit, has won her a host of friends among New York's music lovers. Miss Dowsey has a strong and very pleasing voice, and she adapts it with fine art to the dramatic, as well as the lighter, types of songs.

### Harrold Engaged as Guest Artist

Walter Anderson has arranged through Fred Rycroft for Orville Harrold to sing four performances of "Martha" this week with the Pittsburgh Opera Company, which is having such a remarkable run. Florence Easton, Maggie Teyte, Riccardo Martin and Henri Scott are some of the other prominent artists with the organization, so that Mr. Harrold will be in good company.

Last week Mr. Harrold appeared at a concert of the Outlook Club at Montclair, continuing the successes that have attended his numerous appearances this spring.

### Martinelli to Make Concert Tour

Due to the fact that the entire time of Giovanni Martinelli, the Metropolitan tenor, next fall will be taken up with the Grand Opera Quartet, his managers, the Metropolitan Musical Bureau, have been forced to secure his release from the Metropolitan Opera Company during the period, February 15 to March 15, 1919, to fill the many concert engagements offered him. During this month, Mr. Martinelli will give recitals in Richmond, Va., Reading, Pa., Albany, N. Y., Rochester, N. Y., and Utica, N. Y., and several other cities the dates of which have not been decided as yet.

### "If Flowers Could Speak"

Eva Didur was splendidly received following her singing of Mana Zucca's "If Flowers Could Speak" at the Mura-tore recital, given at Mrs. Guinness' New York home, recently. This song is one of Miss Didur's favorites. She uses it continually and is always enthusiastically received.

### Levitski Adds Ten Encores

Levitski Night in the Wednesday evening series of the Globe Music Club, given at the De Witt Clinton High School, New York City, on the evening of May 29, introduced Mischa Levitski, the famous pianist, to a large and interested audience. Although the pianist had provided a generous program of eleven numbers, including the



IDA GEER WELLER (RIGHT), MEZZO-CONTRALTO, AND MR. AND MRS. YEATMAN GRIFFITH.

Taken on Riverside drive, New York, a few doors from the Yeatman Griffith studios, where Mrs. Weller has been studying and coaching her programs. On May 28, Mrs. Weller gave a most successful song recital in Pittsburgh, Pa., her home city. She has been engaged as one of the soloists for the Lockport Festival in September.

Beethoven "Apassionata" sonata, he was obliged to add ten encores. Mr. Levitski was heard in numbers by Bach, Gluck-Brahms, Mozart, Chopin, Rubinstein and Liszt.

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## Riesberg Pianists Play

Two highly successful recitals were given recently by pupils of varying degrees of advancement who are studying piano with F. W. Riesberg. These were at Mehlin Hall, New York, and in his new studio, Yonkers.

At both affairs large and enthusiastic audiences were present, and all the pupils played very effectively, showing evidence of painstaking work. Florence Gwynne is a splendid young pianist, with every promise of becoming an artist. Her playing displays both power and tenderness, and her technic is clean cut. Her numbers included the Beethoven "Emperor" concerto, "Legenda" (Albeniz), and the polonaise in A flat (Chopin). Avis McClean is at her best in brilliant passage work and music requiring dynamic changes. She played the Rubinstein concerto in D minor, Rachmaninoff's "Polichinelle" (a gem as



F. W. RIESBERG.

interpreted by her) and Liszt's delicate "Sonetto," No. 123. Dorothy Andrews' tone is limpid and smooth, making her playing of Raff's "Spinning Song" exquisite. James Rae Clarke has a touch of decision, and pleased the audiences with his playing of "Northern Legend," by Brounoff. Martha F. Carpenter played with animation and good touch, and the younger pupils who appeared were Edith Mowat, Florence Burns, Rose Goodwin, Elizabeth Quirk and Helen I. Taylor.

Mr. Riesberg's activities in the musical world also include playing the organ at Willis Avenue M. E. Church, the largest in the Bronx (where he directs a vested choir); giving instruction on the organ, in harmony, writing for musical journals, etc., these duties keeping him abreast of the times in all musical affairs.



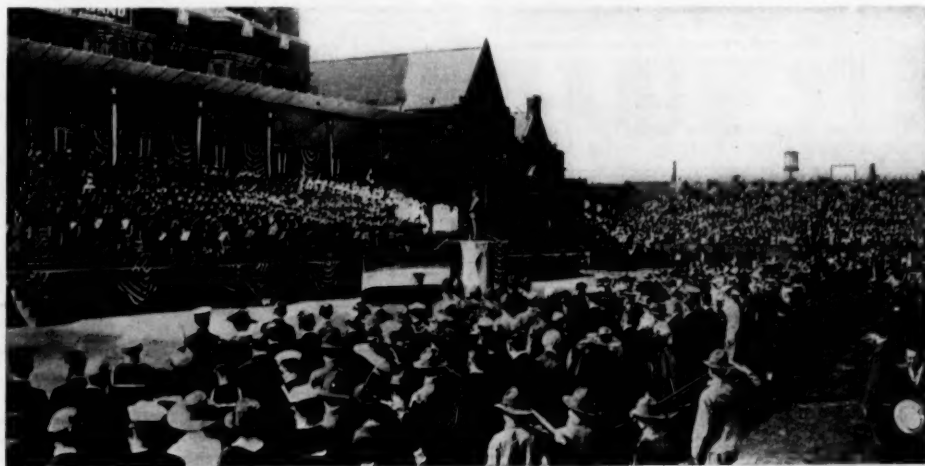
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## Stokowski Leads Massed Brass Bands

Franklin Field, University of Pennsylvania, was the scene of a tremendously enthusiastic and patriotic gathering on Sunday, May 19, when Leopold Stokowski, leader of the Philadelphia Orchestra, conducted a massed band of 311 musicians. The warmth of the afternoon sun, though at times to an extent discomforting, did not perceptibly affect the riotous demonstrations of approval on the part of the audience, which numbered between fifteen and twenty thousand.

At the end of each selection a volley of applause arose that reminded one of distant rapid rifle cracking, with here and there groups of cheering masses, in which miladi's kerchief, likewise 1917-1918 masculine straw headgear models, were waved with a vigor and gusto prompted by sincere appreciation. In view of this, there can be no doubt that the manifest delight and satisfaction in evidence was in nice proportion to a certain atmospheric tinge called "Bad Medicine for the Huns."

The occasion was the opening of the War Chest drive



LEOPOLD STOKOWSKI.

Conductor of the Philadelphia Orchestra, leading the War Chest Band of 311 musicians, at Franklin Field, Philadelphia, Sunday, May 19.

in Philadelphia. A speaker was assigned to each section of the north and south stands and explanations were made concerning the purpose of the "drive," as well as the meaning of the 1 to 31 slogan. During the event an alien squad from Camp Hancock marched upon the field; forming in line, each soldier stepped forward in turn, announc-

leader entered into the spirit of the day, winning the acclamation of all concerned, both for his own noble efforts and the triumphant success of the band.

The program was made up of several marches and other melodies of military character. Also selections were given from various operas.

## GLEANINGS FROM ITALY

Il Corriere di Milano, a musical paper, recently stated that Puccini's light opera, "La Rondine," had been presented at Budapest and had made a fiasco there, saying that its information had been obtained from "a political personality whose seriousness and good faith could not be doubted." The paper is now in receipt of a letter from Puccini which it publishes. The letter begins: "Please say to the 'political personality' who informed you of a performance of 'Rondine' in a foreign country, that if all his other information about doings abroad are as exact as this, he might as well resign as a politician." He then denies that the score of "Rondine" has ever gone into an enemy country.

## Mocchi and da Rosa Lose Appeal

Tito Schipa, the tenor, whom Campanini has been anxious to obtain for his Chicago Opera Association, has just been awarded the verdict in the case of the appeal made by Walter Mocchi and da Rosa, the impresarios of the Teatro Colon, Buenos Aires, against the decision in Schipa's favor handed down some months ago in the court of first instance. Schipa contracted to sing at the Teatro Colon in the summer season, 1917, but refused later to carry out his contract, saying that he feared to cross the ocean on account of submarines. The impresarios sued him for 150,000 lire (\$30,000) damages on account of breach of contract, but the Italian court decided that Schipa was justified in refusing to sail. Mocchi and da Rosa appealed, but have lost again, as stated above, and being assessed for the costs in both instances.

## A Theatre Office in Italy

There has just been attached to the Italian Ministry of Public Instruction a Theatre Office, especially to look after the interests of the theatres during the war. The new office will be directed by a council made up of Giuseppe Adami, in charge of propaganda for Italian lyric and dramatic art in foreign lands; Renzo di Sacchetti, representing the Ministry of Charities; Dr. Rubbian, representing the Ministry of Public Instruction, and four other members not yet named, to represent respectively the Society of Authors, the lyric profession, the dramatic profession and the Ministry of War.

## Paisiello's "Barber" at Monte Carlo

On Easter Sunday the opera at Monte Carlo revived Paisiello's "Barber of Seville." This work was written in 1780, thirty-six years before Rossini's masterpiece, the success of which caused Paisiello's work to be lost sight of. It is said to have been well received at Monte Carlo, where it was presented by a cast which included Tito Schipa as Almaviva, Graziella Pareto as Rosina, Cousinon as Figaro, Journet as Don Basilio, and Ceccarelli as Don Bartolo. Victor de Sabata conducted.

ing the name of his native country. A Hollander headed the list; thence followed Germans, Austrians, Greeks, Turks, and a representative from sunny Italy. The men were then joined by two delegates each from the Red Cross, K. of C., Y. M. C. A., Y. M. H. A., and Boy Scouts, all marching down the field and back again to the strains of a military air.

The bands, composed of a section of Sousa's Great Lakes Band, the Philadelphia Orchestra Band, Washington Marine Band, Salvation Army Band, Y. M. C. A. Band and others, played with excellent tonal coloring and especially praiseworthy ensemble. In view of the fact that the ensemble generally suffers considerably when there is an effort made to amalgamate many such organizations into a unit without first holding numerous rehearsals before the concert, the magnetic power and guiding ability of Stokowski are amazing, inasmuch as there was but one rehearsal held, and the results—a perfect agreement of attacks, releases, shading and tempi of the band as a whole. Conducting with the same authoritative assurance and eminent art he displays at the symphony concerts, the

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(Next Biennial Meeting N. F. M. C. to be held at Peterboro, N. H., in 1919. Everything pertaining to the programs for that occasion must be referred to the N. F. M. C. executives, Mrs. MacDowell standing ready to carry out the dispositions of that association only.)

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## GOTHAM GOSSIP

Totten Pupils' Recital—Frances de V. Ball Pupils Play  
—Ziegler Institute Activities—T. Tertius Noble,  
M.A.—Music at Columbia University Com-  
mencement—W. Lynnwood Farnam in New  
York—Hein and Fraemcke Summer  
Sessions—Hoffmann Activities at  
Walker School

Edwin Grasse, Playing Violin and Organ Solos—Lesley  
Martin Studio—Florence Otis Sings—Burns and  
Sheppard in New York—Capouilliez Summer  
Study—"Music Will Help" Pastors—Antoinette  
Ward Friday Classes—Private Arthur G.  
Betterton, Tenor—Adele Lewing  
Totten Pupils' Recital

Abbie Clarkson Totten's annual pupils' recital, at her residence-studio, Tottenville, S. I., May 25, was an interesting and very successful affair. Especially were the selections from "The Bohemian Girl" enjoyed. Mrs. Jacob Zeitlin played an overture with much credit to Mme. Totten's teaching. Mrs. Arthur Gregory has a pleasant lyric soprano voice, and sang "I Dreamt" beautifully. Hazel Berke, a charming contralto, sang "The Heart Bowed Down," and Edna Joline, soprano, sang very effectively "When Other Lips," accompanied by Mildred Vitzthum on the mandolin. "The Gypsy Chorus" was sung by Mme. Totten, Miss Berke and Mrs. Gregory. Mme. Totten played accompaniments. There was a large attendance, and the local paper gave the affair the following notice:

The recital by the pupils of the Progressive School of Music Saturday night at Abbie Clarkson Totten's studio in Amboy road was a most delightful affair and the program rendered, that consisted of vocal and instrumental numbers, was of high order. Mme. Totten and her pupils are all deserving of much credit for the manner in which the entire program was given. There were many present that included the parents of the pupils. Mme. Totten was the accompanist.

The program, which was in two parts, opened with "The Star Spangled Banner," sung by Robert Paugh, who followed with a piano solo. Others that took part in part one of the program were Huyler Bonomo, Mrs. Arthur Vernon Gregory, Jennie Easton, James Easton, Hazel Berke, John Merkle, Winifred Emeric, Edna Joline, Margaret Jensen, Veronica Mahoney and Julia Schaeffer.

## Frances de V. Ball Pupils Play

The feature of Frances de V. Ball's pupils' recital, June 1, was the playing of William Friedmann, who was heard in an etude by Chopin and "Forest Murmurs," by Liszt. He is a talented youth and should bring renown to his teacher. Others on the program were Mary Louise Kenyon, Rosalie Tucker, Florence Newton, Mrs. Benet, Catherine Burr, Mabel Bell, Frances la Verne Clute and Janet Travell.

## Ziegler Institute Activities

Ella Palow, who is now a member of the Ziegler Quartet (women's voices), and a graduate of the Ziegler Institute, was engaged to appear at the Greenwich Village Theatre, to sing the leading part in the comic opera, "The Egyptian Princess," June 12.

The Ziegler Quartet will start the season at Ashbury Park with a concert in connection with the Community Chorus, conducted by Tali Esen Morgan. The closing musical of the Ziegler Institute took place June 12, when the graduates and students were presented with certificates.

## T. Tertius Noble, M.A.

That genial gentleman, able composer and cosmopolitan, T. Tertius Noble, was given the degree of Master of Arts at the 164th annual commencement exercises of Columbia University. He was in good company, for the eminent gentlemen, Robert Lansing and the Earl of Reading, were given this degree concurrently. Mr. Noble's presence on the platform in highly distinguished company was especially gratifying to the musical world, he being the sole representative on the stage.

## Music at Columbia University Commencement

Music at Columbia University commencement exercises occupied some importance. The choir of St. Paul's Chapel, Walter Henry Hall, director, and a band of twenty-one pieces, under Conductor Goldman, took part. At the baccalaureate service, June 2, anthems by Edward German-Jones and Martin were sung, as well as several hymns. At the graduation exercises, June 5, the band played Herbert's "American Fantasia," Handel's largo, "The March of the Priests," "Song Without Words" (Tchaikowsky) and the "Coronation March" from "Le Prophète" (Meyerbeer), as well as several hymns. Diplomas as supervisor

of school music were given to Etta Sophia Bebee, William Watson Beaumont and Meta Dorothea Buermeyer. Diplomas as teachers of music in public schools were given to Minnie Suckow and Stella Irene Trane.

Clifton B. Bull, Jr., who has won honors as a composer, as well as in English and Latin studies, received the degree of Bachelor of Arts. Franklin M. Goodchild, son of the Rev. F. M. Goodchild, D. D., pastor of the Central Baptist Church, whose interest in music is pronounced, became doctor of medicine.

## W. Lynnwood Farnam in New York

W. Lynnwood Farnam, in response to definite information regarding himself and the choir of the Fifth Avenue Presbyterian Church, New York, writes as follows:

I am engaged at the Fifth Avenue Presbyterian Church from September 1. The present quartet, Mrs. de Moss (soprano), Miss Morrissey (contralto), Mr. Shaw (tenor), are to continue, with the exception of Mr. Martin (bass), who has resigned to take a position elsewhere. A chorus of about fifteen members is to be organized. I expect to remove to New York about August 20. It is expected that Mr. Skinner will effect some alterations and additions in the organ.

Yours truly,  
W. LYNNWOOD FARNAM.

## Hein and Fraemcke Summer Sessions

The summer sessions at the institutions under the direction of Hein and Fraemcke were begun with gratifying attendance. The College of Music, 128-30 East Fifty-eighth street, and the New York American Conservatory, at 61 West Seventy-second street, are busy as usual with pupils from near and far. Mr. Fraemcke has artist virtuoso classes in piano playing and Mr. Hein makes a specialty of the voice. Some of the best pupils of these

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teachers will be heard tomorrow, Friday evening, June 14, at the annual commencement concert at Aeolian Hall.

## Hoffmann Activities at Walker School

Lisbet Hoffmann, director of music at the Walker School, Simsbury, Conn., arranged the music for strings and piano, and conducted a small orchestra at "The Masque of Iris" performance, given on the beautiful grounds of the school June 1. June 2 a program of chamber music was given by Lisbet Hoffmann, pianist; Fern Hobson, violin, and Charles Seesselberg, cellist. They played the "Dumky" trio (Dvorák), numbers by Bizet and Beethoven, besides solo pieces. Every one played well and there was much applause.

## Edwin Grasse Delights in Violin and Organ Solos

Edwin Grasse played these violin solos, prelude and allegro (Pugnani) and aria (Goldmark) at the evening service of the Willis Avenue M. E. Church, June 9. His beautiful tone and perfect intonation are always a delight to the listener. Amazing, however, was his playing of the toccata in F (Bach) on the organ, in which his pedal and finger technic was astonishing. In a little over a year's time Edwin Grasse has become an organist capable of playing stupendous organ works. His teacher, Mr. Phillippi, says: "Edwin was certainly born with a pedal technic."

## Lesley Martin Studio

One of the advantages at the Lesley Martin studio, Metropolitan Opera House Building, is the lessons in

piano playing and coaching by Evelyn R. Johnson, assistant and secretary. Mr. Martin's pupils are heard in opera, concert and vaudeville throughout the length and breadth of this land. He is a linguist, speaking French, Italian and English, and coaches in these languages.

## Florence Otis Sings

Florence Otis, the popular soprano, sang Hamblen's "Dear Old Glory" at Madison Square Garden, with the U. S. Marine Band, June 6. June 7 she gave several numbers as well as encores at the Globe concert, Grand Central Palace. Her songs were by Claude Warford, Hallett, Gilbert and Woodman. Isabelle Georgi accompanied.

## Burns and Sheppard in New York

Amelie Burns, violinist, poet, representative of the Musical Courier in Selma, Ala., and Madeline Sheppard, coloratura soprano and composer, are in the metropolis, en route to France, where they will do musical work for the United States Army. Two lullabies, one with violin obbligato, composed by Miss Sheppard, are very melodious and singable, with pretty harmony. Edward M. Powell, who in the South discovered Reed Miller's voice, and was solo bass of Central Baptist Church for some years, has been Miss Sheppard's instructor, enabling her to produce refined, clear tones of high range and beautiful quality. Miss Burns plays with vigor and musicianship, and the young women will give pleasure wherever heard.

## Capouilliez Summer Study

F. Read Capouilliez, the singer and teacher, has issued a two page circular regarding summer study. He makes many valuable suggestions for utilizing the summer months. Mr. Capouilliez's singing is always much enjoyed by his hearers, for he knows effects and the way to obtain them.

## "Music Will Help" Pastors.

A circular issued by C. M. Tremaine, director of the National Bureau for the advancement of Music, has the caption "Music Will Help to Win the War," relating more especially to pastors issued with this slogan. It says in part:

Whether you are interested in music as a vocation or as an avocation, your music club work has undoubtedly made you realize the need and value of music at all times, and particularly in these stressful days. The present day conditions call for a nation-wide realization of these facts in order that the country's morale be sustained.

In order to help spread the thought of wartime need for music, we make the suggestion that you utilize on all your outgoing mail pasters like the one attached above, so that the slogan, "Music Will Help Win the War," will spread far and wide. Being an organization supported entirely by voluntary contributions, our limited funds enable us to send you only twenty-five of these pasters without charge, which we will send you upon your request. Should you desire more than this amount, we will be glad to supply the additional number at cost, twenty cents per hundred.

This bureau is interested in advancing the cause of music in all its phases; hence our interest in urging the national adoption of such a helpful slogan. The war, more than anything else, has emphasized the necessity of music. How vital it is to the army is thoroughly appreciated by the War Department and the military leaders. In battle it has served as an inspiration, giving encouragement and strength at the crucial moment. Music is equally important in the lives of those left behind, as nothing can better fortify their spirit.

## Antoinette Ward Friday Classes

Antoinette Ward, whose piano pupils have appeared at Wanamaker's and in various concert halls with great success, has during the past year instituted regular Friday afternoon classes at her roomy studio, when pupils play for each other and for a limited company of friends. These have been most successful, and will continue for the present.

## Private Arthur G. Betterton, Tenor

Private Arthur G. Betterton, of Fort Sam Houston, San Antonio, Tex., was an important tenor at the Willis Avenue M. E. Church before enlisting. His pleasant voice and agreeable personality should win him many friends during his army life.

## About Adele Lewing

Adele Lewing, teacher of the Leschetizsky method of piano playing, is busy with pupils, playing in concerts, and compositions. MacDowell dedicated a composition to her, also Jadasohn. Her recent recital in New York was well attended and applauded.

## Anna Fitzu at "Biff Bang" Matinee

At the professional matinee performance of "Biff Bang" given at the Century Theatre, June 3, Anna Fitzu sang "The Star Spangled Banner." The performance was given by and for the enlisted men of the Pelham Naval Training Station.

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## ZELINA DE MACLOT'S CAREER

## Brilliant American Singer to Be Heard in Concert Next Season

The MUSICAL COURIER takes pleasure in presenting its readers with a picture of Zelina de Maclot (Zelina Bartholomew), the American coloratura and lyric soprano, who first became known through various tours of the United States with Mrs. Edward MacDowell some years ago, and later resided in Italy, where she devoted herself to operatic work.

Riccardo Martin gave her letters to the famous Maestro Lombardi, and after work in Florence and Milan, she went to Paris, coaching under le Baillif and studying acting under Danbé, of the Opéra-Comique. She sang in the charming home of Mme. Gautier, daughter of the famous Theophile Gautier, where she met many influential people and started a splendid concert career in some of those wonderful palaces on the left bank of the Seine. Edmond Clement took a great interest in her work in Paris. In Italy she lived for a year with Eduardo di Giovanni and his charming wife, singing with him in Florence and touring with them to Milan for his season at the Scala, where she enjoyed close association with all the singers of the Scala and at the Costanzi at Rome. During this time she started her operatic career, in which she made her best successes, her beautiful, flexible, coloratura voice and dramatic ability being most favorably commented upon by leading Italian and French critics.



ZELINA DE MACLOT.  
Lyric coloratura soprano.

Owing to war conditions she returned to her home in New York last summer, and now is ready to accept further concert engagements in her native country.

Of Miss de Maclot's singing and art, the following critical opinions have been filed:

She has a lovely voice.—Springfield Republican.

A lovely timbre.—Mondovi Breo, La Gazette.

A remarkable ability to "spire" her tone.—La Nazione, Florence.

Voice has extraordinary limpidity.—Bulletin, Florence.

Exceptionally fine high notes.—Cincinnati Times Star.

Wide range of expression, vocal beauty and resonance.—Cincinnati Enquirer.

Delightful.—Erie Herald.

Zelina de Maclot's singing of the familiar "Wild Rose" was wonderfully well done.—San Francisco Examiner.

Finely trained soprano—charming finish.—Portland Oregonian.

One of the sweetest imaginable voices.—Youngstown Telegram.

Particularly appealing.—Spokane Chronicle.

Rare sympathy and power.—Rockford Star.

Her soft high A at the end of "Constancy" was very beautiful.—MUSICAL COURIER.

## Day of the American Artist Is at Hand

"The unprecedented success which has come to Lucy Gates within the past twelve months, during which I have had the honor to control her interests," said Catharine Bamman, her manager, recently, "has proven to me beyond any shadow of a doubt that the American artist is to the fore at last. In all the hundreds of letters I have received about Miss Gates, there hasn't been one which has not expressed pleasure at such a success coming to an American girl. 'Our committee want her because she is an American,' is a frequent statement. 'Anyway why shouldn't an American be just as good?' is an equally frequent query. Why, indeed? However, it has taken our participation in this great war to make us realize that what we have to give over here is really and truly 'just as good.'"

"Almost all her time for next season is booked, and with the exception of the month's rest she is snatching, she will have no respite to speak of. She has concert bookings right up to the time she is due to sing at Ravinia Park Opera in August, and early in October she starts her season at the Maine Festival. She is appearing with a number of the important orchestras, including the New York Philharmonic and the New York Symphony. During December, January and February, Lucy Gates will make a transcontinental tour in conjunction with the Trio de Lutèce, which numbers Barrère, Salzedo and Kefer."

Miss Bamman also announces a fall tour of Lucy Gates and the Little Symphony, George Barrère, conductor, and a tour in March with the Barrère Ensemble of Wind Instruments. Other tours booking are a tour of the Pavley-Oukrainsky Ballet and the Little Symphony, separate tour of the Trio de Lutèce, David and Clara Mannes, Jacobinoff, the young American violinist, and Martha Phillips, the Swedish soprano.

## About Rosenblatt and Campanini

Gratifying press comments point to the very conclusive fact that Josef Rosenblatt is one of the most unique figures on the concert stage today. Practically unknown in that particular field, he demonstrated at his very first recital in Carnegie Hall, New York, on May 19, that his is a voice of extraordinary natural beauty, and by virtue of its unusual range borders on the marvelous.

Mr. Rosenblatt came to this country about six years ago, after having distinguished himself as cantor in some of the largest synagogues of Europe. Here he has won the esteem of his New York congregation, not only for his singing but quite as much for his personal traits of character, and that he returns this regard was made manifest when he chose to remain with them rather than accept a most advantageous offer from Director Campanini, of the Chicago Opera Association.

It has always been his custom lavishly to contribute his services to aid the cause of charitable enterprises, and at these, his programs featured, for the most part, sacred and Yiddish music. Until recently, no one really was aware that the cantor possessed an extensive repertoire, including numerous operatic arias and songs of five different languages. Campanini happened to hear him at a benefit in Chicago, and the following letter was the direct outcome of that hearing:

Morris Newman,

President, First Congregation, Ohab Zedek,  
18-22 West 116th Street, New York City:

DEAR SIR—I heard Mr. Rosenblatt during his recent stay in Chicago and was so impressed with his voice and his art of singing that I made him an offer to sing with the Chicago Grand Opera Company, the part of Eleazar, in the opera, "The Jewess," by Halevy.

I suppose the story of the opera is familiar to you. It is a glorification of the Jewish religion, and the role of the Jewess will be sung by Rosa Raisa, who is a Jewess, a native of Odessa.

I offered Mr. Rosenblatt three performances in Chicago, with

an option of an additional one in New York and an additional one in Boston, each to take place two to three weeks apart. He would have to be in Chicago only one week for rehearsals prior to the first performance. For all other performances he would only have to come to Chicago for each performance. His salary for each performance would be one thousand (\$1,000) dollars and railroad fares to and from Chicago.

Mr. Rosenblatt personally has agreed to this proposition, under the condition that his congregation will allow him to accept. There will be no performances for him on Friday or Saturday, nor would he, in any way, have to take off or cut his beard, and there will be nothing in the performances or his appearances upon the operatic stage that would in any way be a reflection upon the orthodox Jewish faith. Mr. Rosenblatt has also given us an option on his services for the season of 1919-1920.

I expect Mr. Rosenblatt to make a great success in opera, as he did in his concert appearance here.

Hoping to have a favorable answer at your early convenience, I am,

Yours very truly,  
(Signed) CLEOFONTE CAMPANINI, General Director.

He felt, as did his congregation, that singing in opera was not compatible with his religious standing at the synagogue, and therefore Campanini's offer was refused. This naturally brought Mr. Rosenblatt no little notoriety in the newspapers, and many seemed to doubt the authenticity of the offer. It is evident, however, that with the letter given above, and the actual reviews of his concert and his voice, no doubt remains as to the real truth of the matter.

## Marie Sundelius Scores in Chicago

Gertrude F. Cowen, manager of Marie Sundelius, has received the following telegram from Carl D. Kinsey, of Chicago: "Sundelius sang in 'Caractacus' to a sold out house and scored a resounding success. She is a splendid concert artist. You need not hesitate to book her for anything."

*Frederick Gunster*  
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## OPINIONS OF THE PRESS

## Press Comments Upon Nella Gardini

The recent Canadian tour of Nella Gardini, the popular operatic soprano, was a series of triumphs, as Mme. Gardini is one of the established favorites in that country. Among the commentaries on her recent appearances in various cities is found the following:

MME. GARDINI ENCHANTED AUDIENCE AT THE GRAND LAST EVENING

Nella Gardini, the renowned grand opera prima donna, was the stellar attraction. This gifted young artist has every natural and acquired charm, which qualify her to delight, surprise, captivate



NELLA GARDINI AND TWO CANADIAN FRIENDS.

her audience no less by her wonderful stage presence and histrionic powers than by a voice of great natural beauty to which high art and faithful study have added the final touch of excellence. The furore which her Canadian tour has created insured her a huge and expectant audience—an audience which it would have been an inspiration to reach out to by an artist much less temperamental than the gifted prima donna with whom last night Brantford's elite and appreciative music lovers were en rapport. She is equally at home with all composers; in every demand her great vocal compass, her absolute control, flexibility and purity keep her audience ever in a surprising state of anticipation. Her performance is an intellectual treat. In "La Cigale" and in "An Indian Love Song" she compelled the most rapt attention, for the mastery of detail was a revelation, and strangely enough in a beautiful little encore, "Somewhere in Flanders," apart from the high artistic finish, she became almost inspired. The visit of Mme. Gardini will long stand as one of the great occasions in Brantford's long list of musical triumphs, for this talented lady last night revealed very much to the music lover.—Brantford Examiner, Brantford, Canada.

## Nevada van der Veer in West and South

Echoes of Nevada van der Veer's successful appearances at the Enid, Okla., Music Festival, also at Lindsborg, Kan., and as soloist with the Galveston, Tex., Girls' Club, are contained in the following:

That Mme. van der Veer's singing met with hearty approval was indicated by frequent outbursts of applause and prolonged demonstrations of delight at the close of each number. So well were the songs received that three encores met with kind responses, with the result that the applause was continued as heartily as ever.—Galveston Gazette.

In her solo, "My Heart, at Thy Sweet Voice," from "Samson and Delilah" (Saint-Saëns), Mme. van der Veer had the chance to display her wonderful voice to its utmost range and power. While having a voice of great power and expressiveness and remarkable range, Mme. van der Veer has the happy faculty of being able to sing mezzo music as well as the literature for the deep contralto.—Enid News.

Nevada van der Veer is essentially an oratorio singer; her rich voice of remarkable smoothness and resonance and her dramatic power gave to all of her interpretations a dignity and depth that belong peculiarly to oratorio. To the exquisite cantilena of "He Shall Feed His Flock" she gave an unusual beauty and meaning.—Enid Daily Eagle.

Mme. van der Veer has a large, fine contralto voice of very unusual volume and resonance. It is especially beautiful. . . . Her interpretation of the alto solos in the "Messiah" and her wonderful legato delighted the audience. Her recital showed a very unusual versatility.—The Lindsborg Post, May 15, 1918.

Her number from "Samson and Delilah," for instance, was characterized by the most expressive enunciation and shades of accent so slight and yet so illuminating that single words caught an individual color of their own. There is something satisfying, too, in the perfection and the honesty of her voice and in its warmth

of color. Her little "pickaninny" song, given for an encore, caught the popular fancy and she graciously acquiesced in the demand for a third appearance.—Enid Daily Eagle.

## A Fargo, N. D., Appreciation of Godowsky

That genuine appreciation of a great artist is found in the so-called provinces, no less than in the big cities, here is one more proof from the Fargo, N. D., Forum:

The quiet dignity of the true artist who respects his art is Leopold Godowsky's. It has become the fashion for music critics to condemn him as "cold," or attempt to dismiss him as a mere technician, perhaps because music critics must find something to say about an artist, and it is always safe to discuss technique.

But this isn't a criticism; it is an appreciation of this artist who appeared in recital before a genuinely enthusiastic audience at the Orpheum last evening. If complete absence of eccentricities, mannerisms and sentimentality constitute "coldness," Mr. Godowsky has that fault. If refusal to lower his standards, or use the tricks of a vaudeville performer to win an easy applause, constitute "coldness" he has it. But if sheer beauty of phrasing and tone; technique that conceals difficulties and does not emphasize them, and intelligent and sympathetic interpretation unmarred by sentimentality, constitute the well rounded artist, then Mr. Godowsky is such. Only too rarely does an artist leave a sense of complete satisfaction; a feeling that he knows and loves the work he is doing, that he will not cheapen it whatever the cost, that it is entitled always to his best thought and effort. Kreisler, among violinists, leaves that sense of solid satisfaction; David Bispham, Schumann-Heink

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and George Hamlin among solo singers; de Pachmann, Bauer and Godowsky among pianists.

Godowsky presents a stolid, seemingly unemotional and unpicturesque figure at the piano, but he has the fingers of a wizard and the soul of a real and great artist.

## Saba Doak, a Splendid Artist

A splendid artist, possessed of an exquisite soprano voice of unusual range and power, and an exceptional charm of manner, Saba Doak is forging ahead in the concert field. Wherever she appears her success is distinct and unequalled, and Miss Doak deserves a place in the front rank of America's best artists. Appended are press opinions from Chicago and Peoria, Ill., which speak for themselves:

Saba Doak gave what was apparently a large measure of satisfaction. She has a big and good voice, a useful fearlessness and a lot of agreeable personality.—Donaghey, Chicago Tribune.

Miss Doak left behind her a pleasant impression. Her voice is attractive and she uses it with skill.—Felix Borowski, Chicago Herald.

An eleven-hour substitute was found in the person of Saba Doak, who, with no time for preparation, came to the theatre and sang two groups of songs with remarkable success.—Edward Moore, Chicago Journal.

Despite the weather, a large and smart audience gathered for the recital of Saba Doak, soprano. It must be a truth that no one regretted having braved the weather to hear such a splendid artist. This was one of the finest of the artist's series. A piquantly charming little figure was Miss Doak, and her crystal clear voice was a delight to listen to. A perfect enunciation, a purity and sweetness of tone and a fine interpretative power mark her singing.—Transcript, Peoria, Ill.

Miss Doak proved herself a charming singer, having a voice of such richness throughout its wide range as is seldom heard. Her English group of songs stirred her audience to great enthusiasm. This was one of the most delightful concerts in our musical history.—The Star, Peoria, Ill.

## Marcia van Dresser Delights Two Cities

This past season has been a most successful one for at least one artist—Marcia van Dresser. She has been heard in a number of the biggest cities in the country, everywhere arousing genuine appreciation.

The following are some press opinions from Philadelphia:

The singing of "Gia la Notte," a composition by Josef Haydn, by Marcia van Dresser, brought an appreciative reception from the audience. The soprano was in excellent voice and showed a register true and sweet.—Philadelphia Inquirer.

Marcia van Dresser, of queenly stage presence and with a voice of purity as lucid as light itself, communicated a rare pleasure in her songs. Simplicity of manner did not disguise the fact that Miss van Dresser's singing is of the order of art which conceals art, and a deal of concert experience and the philosophic insight that comes by studious application and sincere devotion went to make her exemplary success last evening.—Philadelphia Public Ledger.

## From the New York critics:

Miss van Dresser is not a stranger to New York audiences, but she has perhaps never made so altogether pleasing an impression as at her recital yesterday. Her diction was excellent and her use of mezzo voice skilful. In fact, throughout, and especially in the groups by Fauré and Debussy, her mezzo voice was evocative of much beauty. Universal taste, intelligence and interpretative power and a voice in the medium was always warm. All in all it was a recital which gave abundant pleasure, a pleasure that was warmly expressed by the audience. Miss van Dresser is an able and a sincere artist.—New York Tribune.

Throughout the program the singer's art displayed the qualities by which it has become familiar here. A voice of powerful and fine quality and a dignified and sustained dramatic sense in interpretation. There was some finely sustained phrasing in the old airs and an admirable use of messa di voce. The diction was excellent and much poetic feeling was shown in the two old German songs sung



MARCIA VAN DRESSER,  
Soprano.

in English. Miss van Dresser through musicianly intelligence made much of five songs by the late Claude Debussy.—The Sun.

Miss van Dresser has before now been praised for many excellencies as an artist, for warmth and breadth of phrase in simple airs and for sincerity in accents of dramatic expression.—New York Times.

It is an interesting phenomenon that, given a voice, even if it be not one of the greatest in the world, an operatic career possesses a fascination that the stage alone seems not to hold. Mary Garden, Geraldine Farrar and Calvé all preferred it to the possibilities of the dramatic stage. Miss van Dresser, as is well known, gave up a career where she had "arrived" to turn to one still more arduous and uncertain. And she has made good.—New York Evening Post.

Marcia van Dresser gave a recital yesterday at Aeolian Hall before a large audience that was obviously glad to hear her again. The summer weather did not keep down the attendance, nor did it lessen the enthusiasm with which the singer was received.

Gabriel Fauré and Claude Debussy were the composers favored on her program. She sang the two groups of modern French songs exquisitely, with fine color and warmth of tone. The range of her

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## OPINIONS OF THE PRESS

voice is remarkable and her dramatic feeling endows her singing with unusual interest.—New York Morning Telegraph.

Marcia van Dresser distinctly strengthened all good impressions her singing had made here previously by her recital in Aeolian Hall yesterday afternoon. Miss van Dresser's voice had not sounded so rich and sensuous as it sounded yesterday, nor so flexible and easily controlled. She showed a fine command of legato and phrased with signal grace and effectiveness. Moreover, since she has in goodly measure intelligence, temperament, and musicianship, her treatment of her program was in general highly gratifying. In the five songs of Fauré and the five of Debussy, she registered some of her finest achievements. The last song of the Debussy group, "De Fleurs," a wonderful song, was notable for her rare sympathy with the exotic mood and for emotion controlled by taste.—New York Globe.

## Schenectady Would Hear Whipp Again

Hartridge Whipp, baritone, was one of the soloists participating in the presentation of "Hiawatha" (Coleridge-Taylor), given at the annual spring concert of the Schenectady Festival Chorus, under the direction of Alfred Hallam, at the State Armory, Schenectady, N. Y., Tuesday evening, May 21, 1918. The following excerpts taken from Schenectady papers reflect the public's enjoyment of Mr. Whipp's good work:

The Hiawatha parts were sung in an admirable spirit of exaltation and with a pleasing and expressive voice by Hartridge Whipp, of New York, the baritone. Probably there are few more trying parts

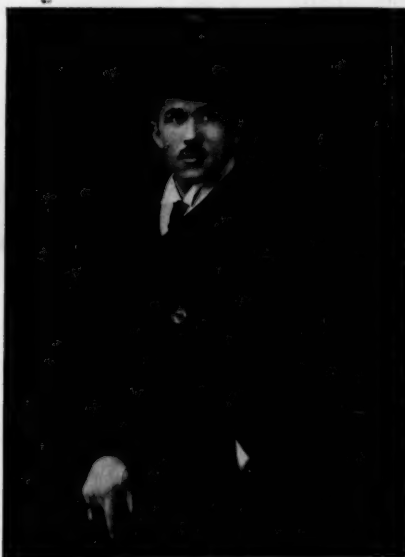


Photo by Ira L. Hill's Studio.  
HARTIDGE WHIPP,  
Baritone.

than the declaration of Hiawatha of his vision of the coming of the white men which was splendidly sung by Mr. Whipp. Many other effective passages came to him and he sang them all delightfully.—Schenectady Gazette, May 22, 1918.

A portion of the caption of the Schenectady Union-Star review read: "Hartridge Whipp, Baritone, Scores Remarkable Triumph." That paper's enthusiasm for Mr. Whipp's singing is shown in the following:

As interpreted last evening, it left little to be desired. In this Hartridge Whipp, the baritone, made his first appearance. With the first solo effort of Mr. Whipp it was seen that he was to score the personal hit of the evening. He gave a wonderful rendering of the numbers which fell to him. His enunciation was clear and distinct. His temperamental nature gave life and color to the lines which he sang and he carried his hearers far from the busy streets of the city into the forest primeval where

"Ever thicker, thicker, thicker  
Froze the ice on lake and river,  
Ever deeper, deeper, deeper  
Fell the snow o'er all the landscape,  
Fell the covering snow, and drifted  
Through the forest, round the village."

Mr. Whipp, throughout, was at his ease and his great artistry and remarkable personal magnetism knitted his audience to him thoroughly. The Schenectady Festival Chorus would do well to secure the services of Mr. Whipp at another time.

He made an able second to the work of Mr. Whipp, who again scored in the replies of Hiawatha to the words of the white brother.

## More Praise for Mrs. MacDowell

An additional success for Mrs. MacDowell is recorded in the following from The Meridian Star, Meridian, Miss., May 8, 1918:

The large audience that greeted Mrs. MacDowell on Tuesday night was representative of the city's best in musical talent, all of them being ardent MacDowell admirers. To them the evening was a feast, as they realized that the familiar numbers were played as they never had heard them before; given with that coloring and interpretation that belonged alone to the composer himself as he wrote them in the New Hampshire woods. The audience appreciated the rare genius displayed, and appreciated, too, the exquisite sentiment of this lone woman who goes through the world bearing the glowing torch of her husband's matchless gift to the people. Mrs. MacDowell is a finished technician and a magnificent interpreter. In the "Largo" from the "Sonata Tragica," Mrs. MacDowell's pianistic ability made the number transcend the piano, the rendition being orchestral in breadth, depth and tone.

## What New York Thought of Isolde Menges

Isolde Menges, the young English violinist, was given a very cordial reception by the public on her first New York appearance, and the critics, too, sung her praises:

Her tone was of fine volume, pure quality, and was unusually well sustained. Last night's audience she roused to unusual enthusiasm.—Tribune.

This girl evidently loves Brahms. Without real enthusiasm she could not have mastered the difficulties of this work so thoroughly—difficulties which at first staggered even Joachim.—Evening Post.

"Symphonie Espagnole" by Lalo, served to give scope to the lighter graces of her style. She had studied the Brahms composi-

tion with profound sincerity and intelligence. Her reading showed unusual grasp of the significance of this great work, and in her performance there was a disclosure of vigor and boldness masculine in character.—Sun.

Miss Menges is highly gifted and an accomplished violinist. She has a tone of great power, of emotional warmth and searching expressiveness that is eloquent of a glowing and ardent temperament; an admirable technical equipment, energy and elasticity of bowing, a precision upon the fingerboard that maintains the accuracy of her intonation even through her most tempestuous outbursts. Her style is one of dashing impetuosity that is stirring and contagious.—Times.

## Seattle Calls Alice Gentle "Charming"

Alice Gentle, the newly engaged soprano of the Metropolitan Opera Company, opened her Western tour with a most successful concert in Seattle with the Philharmonic Orchestra of that city. The following excerpts from the local papers will testify to the statement that she is "charming"—personally, historically and vocally:

ALICE GENTLE WINS ENTHUSIASTIC RECEPTION  
SEATTLE'S OPERA SINGER DELIGHTS LARGE AUDIENCE AT PHILHARMONIC CONCERT

Little can be added to Seattle's already high estimation of Alice Gentle's art. Her voice possesses richness, power and smoothness, no unevenness of tone quality mars it throughout its extremely generous range. In the middle and lower registers it is full and vibrant, while in the upper register it glows with warmth and color, and on the big dramatic climaxes its power thrills.

Miss Gentle's two arias last night leaves no doubt as to her histrionic gifts. A real test of vocal and dramatic equipment was the "O mio Fernando," from Donizetti's "La Favorita," from which the singer emerged triumphant. For an encore she proved her right to Carmen by an eloquent interpretation of the "Habanera," in which her acting was as delightful as her singing. With arms imprudently akimbo and insolent coquetry flashing in her eyes, she ceased to be Alice and became Carmen. Later, in a group of five songs with accompaniment, Miss Gentle again displayed her dramatic temperament and compelling interpretative powers. The group included Schindler's arrangement of a traditional Hebraic lament, "Eili, Eili," superbly sung; "White Nights," a pleasing number dedicated to the singer by Elsie Demereaux, a former Seattle girl; a quaint Chinese song, "Le Manoir de Rosamonde," and Rhéne Baton's "Bretonnes." For an encore she gave a delightful darky dialect song and, recalled again, responded with "The Shadow March," a humorous "bogie man" number. The audience refused to allow her to go and, returning once more, she invited her hearers to join with her in a song. The song was "The Battle Hymn of the Republic," sung with a fervor that was thrilling.—The Seattle Daily Times, May 9, 1918.

## SUPERB CONCERT CLOSES BRILLIANT SYMPHONY SEASON

Alice Gentle was heard first in an aria from Donizetti's "La Favorita," which she gave dramatically and with released power. A superbly merited encore elicited the "Habanera," from "Carmen," in which with arms akimbo Alice Gentle so merged herself in the spirit of the song that the audience demanded (and obtained) a



© Mishkin, N. Y.  
ALICE GENTLE,  
As Carmen.

repetition. The first three were a trio apart. Beginning with the Hebraic "Eili, Eili," which is a presentation of the well known words, "Eli, Eli, Lama sabachthani," here used as a refrain, the mood was distinctly religious. There followed a meditation by a Seattle composer, Elsie Demereaux, "White Nights," which carried out the same theme, but in a more personal key. Jumping across the gap dividing East from West, melancholy and gayety, the singer reverted to the Oriental with a remarkable adaptation of the Chinese notation in "Kitayzuka," by Rebinoff.

Alice Gentle then presented powerfully and in utter contrast Duparc's "Le Manoir de Rosamonde," closing with Rhéne Baton's "Bretonnes." The singer had proved herself to be delightfully human as well as being a great artist for that audience to permit her to go immediately and several encores were gracefully given, ending with the "Battle Hymn of the Republic," in which the generation is marching, was brought vividly home to a suddenly sobered and quietly patriotic audience. The quality of Alice Gentle's voice, its training and the dramatic power within will carry this singer far. But she will remain human, and therefore ever popular.—The Post Intelligencer, Seattle, May 9, 1918.

## Katherine Noack-Figué Delights Audience

Katherine Noack-Figué, soprano, was heard in a concert on Saturday evening, June 1, in the studio of Mr. Boone, Carnegie Hall, New York. Mme. Noack-Figué was in excellent form and rendered her numbers with much grace. She sang an aria from "Ero e Leandro" by Bottesini, and appeared in a Spanish sketch, "Clemencia," by Pedro Gutery, in which she was assisted by the composer and Elsinor Demarest.

Mr. Gutery sang an aria by Handel, and "Basque," composed by himself. Arthur Bauer rendered Handel's "Sound an Alarm" and "O Paradiso," from "L'Africaine," in which he was accompanied by Mme. Fiqué. May Jeffrey sang "Un bel di," from "Madam Butterfly."

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"Vivian Gosnell, the big New York baritone, who was brought here expressly for the role of Elijah, proved himself to be a genuine artist, with remarkable power and beauty of voice and a broadly intelligent musical comprehension of his part."

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## WHAT THE TEACHERS ARE DOING

## Ella Ellis Perfield Notes

On May 11, at the Musical Art Hall, St. Louis, Mo., a recital and music test, including class and individual work in the Ella Ellis Perfield System, was given by the junior pupils of Miss Hammon's Piano School. The test was on reading, rhythmic, melodic and harmonic dictation, tetrachords, scale weaving, "Bird's Bugle" with transposition and signatures, improvising, ear feeling, keyboard and written harmony, and modulation by ear. The pupils' work served to demonstrate exceedingly well the merits of the splendid teaching system.

On May 29 the Sisters of St. Dominic presented their pupils in a similar test, which was conducted by Mrs. Perfield, whose theoretical work the Academy of St. Augustine pursues. The test was held in the school hall and the large audience waxed most enthusiastic over the remarkable work of the children.

Among those appearing on the program was Florence Sutherland, who was awarded a certificate of promotion for having satisfactorily completed a prescribed course in the Perfield work.

## Lisbet Hoffmann's Summer Course

Lisbet Hoffmann, the pianist and teacher of piano, spent last summer at Woodstock in the Catskills, where the accompanying picture was taken during the course of a folk festival. She is easily identified, being at the right, with long white skirt. Several pupils accompanied her at that time, and she plans to spend the coming summer there also, a number of pupils having made arrangements for study. Woodstock offers superior inducements in the musical line. The Maverick weekly concerts, the Art Students' League exhibitions, the Dalcroze Eurhythmics



LISBET HOFFMANN (ON THE EXTREME RIGHT),  
At the Maverick Festival.

School, the art colony residing there, the pretty village and environments, all afford opportunities for diversity of exercise, and the nearness of the place to both New York and Albany help to make a stay there pleasant.

Miss Hoffmann's teaching method is based on scientific pedagogical and esthetic principles, and develops artistic and musicianly piano playing. Ethel Andrews will assist her, and there will be class lessons in harmony, history of music, sight reading, ensemble playing, etc. Elizabeth Kelso Patterson, the well known instructor of the Marchesi method, will teach vocal music, and the Misses Patterson will have a house where young ladies can board with proper chaperonage.

## Florio Artist-Pupil to Sing for Soldiers

Audrey Dennison, dramatic soprano and artist-pupil of M. E. Florio, the well known New York vocal teacher, scored recently at a Red Cross concert given in her home city, Toledo, Ohio. The Toledo Blade refers to her lovely voice of dramatic quality, its richness of color and warmth of timbre; also to her good looks and her gracious personality. Miss Dennison is to fill six engagements at Camp Custer, Battle Creek, Mich., during June.

## Nina Morgana in Buffalo

Nina Morgana, the soprano, sang at a patriotic concert in Buffalo, May 24. An audience of 12,000 heard her sing "The Star Spangled Banner."

## About Mildred Dilling's Summer Class

Mildred Dilling, the well known harpist, will conduct a summer class in connection with the Pathfinder Lodge summer camp for girls, Otsego Lake, Cooperstown, N. Y., during July and August. Miss Dilling is to have individual harp pupils, also to conduct class lessons in harmony after the Perfield system.

This young concert harpist and teacher has just concluded one of the most interesting seasons in her career. Together with her concert and teaching activities, she has been playing in the camps. With Louise Homer, Jr., soprano, she spent five days at Camp Dix, Wrightstown, N. J., recently. One of the particularly enjoyable events of this season was the program given by her pupils, Alix and Marie Tonetti (age eight and ten years), in the studio of their father, F. M. L. Tonetti, the sculptor, East Fortieth street, New York. They gave a program of French children's songs, singing to their own harp accompaniment and using an old Irish harp. This was for the benefit of the fatherless children in France. Particularly interesting was the fact that they realized a notable sum, and their work gave great pleasure to discriminating musicians.

Miss Dilling is particularly enthusiastic about the class lesson work in harmony, in which her pupils take advantage of the opportunity to do work in composition. There is ensemble practice on the harps after the harmony lessons, and very frequently improvising in ensemble.

Miss Dilling's New York studio is at 332 West Eighty-fifth street, New York. Already, for so young an artist, she has obtained widespread recognition. Her services are greatly in demand at drawing room concerts, in conservative social circles of New York, Chicago, San Francisco, etc. She has been assistant artist with Alma Gluck, Yvette Guilbert, Claudia Muzio, Anna Case, Frieda Hempel, Frances Alda and Frances Starr.

A typical appreciation of Miss Dilling's work is: "It is taking nothing from the triumph of Muzio to say that the winsome little American girl aroused equal enthusiasm. Of the many charming things which Miss Dilling did upon the harp there was one which this listener would travel far to hear again—a song of Volga boatmen, arranged from the old Russian by Cady."—(Detroit Journal.) The Rochester Post-Express said: "Miss Dilling played with such variety and power of tone that the

instrument rose to a music maker of compelling effects." The Chicago Daily Journal said: "With considerable acuteness of judgment, Miss Dilling took the harp for what it is—a soft toned, melodious, slowly graceful instrument. The consequence is that I have never heard the harp become so persuasive a music maker, or so worthy of being considered a solo instrument." These are merely excerpts from numerous criticisms, and reflect the general trend of favorable commendation.

## Julian Pollak Returns from Booking Tour

Julian Pollak, the New York manager, returned last Saturday from a six weeks' booking trip for his artists, during which he visited forty-two cities.



MILDRED DILLING,  
Concert harpist and teacher.

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## CINCINNATI NEWS NOTES

Cincinnati, Ohio, May 27, 1918.

Inez Scherck, a New Orleans pianist developed under Marcian Thalberg, gave her graduation recital at the Cincinnati Conservatory of Music Saturday evening, May 25. That Miss Scherck is a student of serious purpose and a conscientious worker possessed of a deeply artistic nature plainly was evident. Added to this, she is temperamental and at the same time well poised. Her program included Beethoven, Mendelssohn, Chopin and Liszt.

Marcian Thalberg gave another evidence of his large year's work in last Friday evening's piano recital, when he presented seven capable young pupils in a delightfully arranged program. Mr. Thalberg's own qualities of detailed finish, and at the same time breadth of perception and presentation, were to be seen in each performer, and the concert was one which will be remembered. Those participating were Adelaide Koch, Marie Higgins, Grace Woodruff, Helen Kroner Dunn, Anna Meale, Marian Sauer and Lois Neilly.

Trains are daily bringing summer students to the Cincinnati Conservatory of Music from all portions of the country. During the past week, there was an usually heavy registration, many of those entering coming for the purpose of enlarging their repertoires for concert work next season, and a large quota to prepare for work in community organization of training camp activities. In addition to the usual corps of teachers on the summer faculty in all departments, ranging from the juvenile and preparatory through the normal and artist departments, the conservatory announces the two notable masters, Marcian Thalberg and Jean ten Have.

Among the pupils brought out by William Kraupner at the Cincinnati Conservatory during the past week was Richard Edmundson, a gifted young man who has devoted several years to his musical studies at the conservatory in preparation for a musical career. His program comprised works of the virtuoso type, the Bach-Busoni toccata and fugue in D minor, the F sharp minor Schumann sonata, and the Liszt B minor ballade, and the "Sonetto del Petrarca" and "Harmonies du Soir" from the "Transcendental" etudes of the same composer. Mr. Edmundson demonstrated capacity as a reliable young musician and made a decidedly favorable impression.

Mozelle Bennett's violin recital at the conservatory on Thursday, May 23, attracted a capacity audience. Miss Bennett's violinistic powers have received recognition in New York, Chicago and other important American cities, in addition to Cincinnati, and her sympathetic, inspirational playing never fails to win her audiences. She was in fine form in last Thursday's concert and delighted with her art, whether playing an ancient classic or a virtuoso number such as the Wieniawski "Russian Airs." She had as her accompanist the skilful pianist, Norman Brown, and the ensemble maintained throughout was a delight.

A feature of the Hillis meeting at Music Hall on Thursday night, May 23, was the singing of the Rotary Glee Club, augmented by singers from the Chamber of Commerce Glee Club and May Festival Chorus, under the direction of William Smith Goldenburg. Ralph A. Tingle, George A. Dieterle and Leo Lucas were the soloists.

A successful presentation of "The Rose Maiden," a cantata by F. H. Cowen, was given on Friday evening, May 24, by the Suburban Choral Union of Cincinnati, under the direction of David Davis. The recitative portions of the cantata were splendidly enunciated by Clarence L. Pearce. Harriet Rowlette, soprano, combined talent and temperament in the characterization of the "Rose Maiden." The soloists, pupils of David Davis, were supported by a very competent chorus, skilfully accompanied by Grace Louise Claude.

Helma Hansen's talented juvenile pupil, Lysle Gladys Drake, gave a delightful recital at the conservatory on Wednesday afternoon, May 22.

Lorraine Walker and Emma Louise Snow, pupils of William Kraupner, gave a joint recital at the conservatory on Thursday evening, May 16. Miss Snow gave a good account of her classical training in her reading of the beautiful A minor sonata of Schubert. She demonstrated sentiment and poetic perception in her rendition of the Schumann "Scenes from Childhood," as also in the G major barcarolle, and brought the evening to a brilliant close with the Mendelssohn G minor concerto.

Gertrude Baur, pupil of William Kraupner, played an artistic program at the conservatory on Saturday evening, May 18. Her numbers comprised the "Capriccio Brillante" of Mendelssohn, which she gave with light, fleet fingers, the poetic Beethoven sonata, op. 27, No. 2, some Chopin and Liszt numbers and the Rubinstein D minor concerto. Her interpretations were tasteful, her technical equipment adequate for the taxing program, and the recital pleased a large audience.

Much interest was centered in the violin recital given by pupils of Pier Adolfo Tirindelli at the conservatory the afternoon of May 14. Signor Tirindelli's ability of rapidly developing young talent and of attaining maximum results with all those who come under his tuition is a by word, and the Tuesday matinee recital was another evidence of this distinguished pedagogue's activities. The participants, on the whole, were new to concertgoers, and much fine talent was thus presented for initial hearing. Those taking part were Cecile Lichtbach, Virginia Lord, Elenore Wachs, Sidney Katz, Teresa Forman, Berenice Jackson, Clara Leffer and Claudia Peck.

Florence Greenamyer, soprano, pupil of John A. Hoffmann, and Elizabeth Cook, pianist, pupil of Theodor Bohlmann, gave a recital which pleased a large audience at the conservatory on May 14. Miss Greenamyer has dramatic tendencies, her voice is well rounded out and has considerable carrying power. Her program reflected the careful student who goes far afield to become acquainted with a wide range of song literature, and she accordingly selected arias from the old masters and songs of modern Russian, English and American writers. Miss Cook is a pianist whom it is a delight to hear. Her art is sincere, and her interpretations are invested with exquisite sentiment.

Signor Tirindelli's pupil, Mildred Vause, who is remembered as one of the successes of the winter's Conservatory Orchestra concert series, gave a violin recital which was very much enjoyed at the conservatory the evening of May 17. Her program included the fifth con-

certo of Vieuxtemps, the prelude and gavotte of Bach, some beautiful Nachez and Tirindelli numbers and the introduction and rondo capriccioso of Saint-Saëns—a program of truly virtuoso character, which she gave with brilliant effect. Miss Vause and her noted master were the recipients of many congratulations at the close of the recital.

Elberta Clawson and Martha Seifried, pupils of the conservatory juvenile department, who have had their instruction under the guidance of Helma Hansen, gave a matinee recital in the conservatory hall on May 15.

Thomas Kelly is being congratulated upon the artistic recital of his pupil, Berta Forman, given at the conservatory the evening of May 15. Her program, which was built along broad lines, comprised arias of Handel, Haydn and Mozart, a group of French and Russian songs, some lovely Italian numbers, notably the brilliant "Matinata" of Tirindelli, and some English and American songs. Assisting on the program was Signor Tirindelli's pupil, Berenice Jackson, who played the prelude to "Le Deluge" of Saint-Saëns and the Dancla romance and bolero. The accompanists of the evening were Grace Woodruff and Elizabeth Barbour, while Harriet Gregg presided at the organ.

R. S.

## Fay Foster's New Song, "The Americans Come"

Fay Foster's new patriotic song, "The Americans Come," will be sung during the week commencing June 10 at the Rivoli Theatre, New York, with special scenery, lighting and stage effects. This song is dedicated to the American soldiers and sailors.

## The Lockport, N. Y., Year Book

The year book of the 1918 National American Music Festival at Lockport, N. Y., has just been issued and is a truly monumental volume, filled with pictures of the artists and speakers, with special articles, and with the advertisements and announcements of the leading banks and business houses of Lockport and its vicinity. While A. A. van de Mark, the promoter and artistic director of the festival, has not yet published the programs, the names of the artists he has engaged bespeak musical doings of a high order, which should provide large audiences and widespread artistic interest. This year book is an eloquent tribute to the taste, energy and executive ability of A. A. van de Mark, and Lockport owes him a high degree of gratitude, even though he modestly disclaims any other personal intention than the desire to serve his community and prove to the rest of the country that Lockport is as progressive culturally as it is successful commercially.

## Whipp Summer Bookings

Hartridge Whipp, the baritone, is booked for the following engagements: Stroudsburg, Pa., under the auspices of the city, June 13; Littleton, Me., annual festival, June 20; Hartford, Conn., recital, June 22; New York City, in joint recital before the N. Y. S. M. T. convention delegates and guests, Hotel Majestic, June 26; Chautauqua, N. Y., baritone soloist in "Elijah," "Aida," "The Mystic Trumpeter," "Joan of Arc," and several smaller works, during the month of July.

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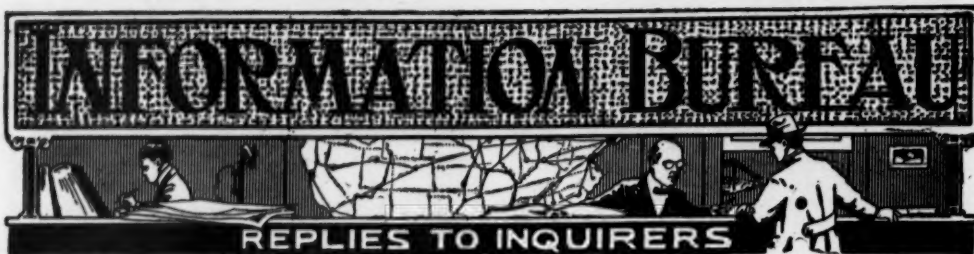
## Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operation for the past year, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of THE MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed  
Information Bureau, Musical Courier  
437 Fifth Avenue, New York, N. Y.



[The Musical Courier Information Bureau is now beginning its second year of usefulness, its continued service being justified by the many letters of inquiry received and answered. That the bureau has been of assistance is evidenced by the letters of thanks and appreciation received. The service of the bureau is free to our readers, and we request any one wishing information upon musical questions to write to us. Many letters are answered by mail, but inquiries of general interest will be answered through the Information Bureau, with the names of the inquirers omitted. Inquiries will be answered as soon as possible, but there is sometimes unavoidable delay in order to look up data and verify facts.—Editor's Note.]

### Americans in Germany

"Can you tell me whether the American musicians who are in Germany are following their careers, that is, teaching in Berlin or singing at the opera houses, or have they all been interned?"

It is understood that there are no American civilians interned in Germany; at least up to January 25, 1918, that was the case. Of the musicians who remain in Germany, Edyth Walker is singing in concert and opera; George Meader was an active member of the Stuttgart Opera, while Louis Bachner and Arthur van Ewyk are teaching singing in Berlin. The two last names do not sound very American, but then there are so many foreign names in the United States it is difficult to judge.

### Musicians in Camps

"In the COURIER of May 9 I read your notice that there will be plenty of opportunity for American musicians to do their bit abroad. May I ask to whom one may make application, or if such application may be made through the COURIER?"

If you will write to Thomas B. McLane, 347 Madison avenue, New York City, you will be able to obtain all the information about musicians going abroad. Mr. McLane has charge of that work with the Y. M. C. A., both for the camps in the United States and abroad. You know there is a need of musicians for camps here. Only a few weeks ago the MUSICAL COURIER printed a request from the Y. M. C. A. man in charge of Camp Upton, Yaphank, N. Y., for those who would be willing to appear.

### Piano Lessons in Evening

"I should like to avail myself of your service in regard to obtaining some information about taking piano lessons during this coming summer. I would like to study in the evenings during the months of June and July, and shall appreciate it if you will kindly direct me to a good piano school where such lessons are given during the evenings. I can neither sing nor read music at sight and am entirely unfamiliar with Western music. However, I have a good command of the English language and shall not experience any difficulty in taking lectures. This means that I have to spend a considerable time in getting started. You will do me a great favor if you will inform me what book on pianoforte is specially suitable for the beginner, so that I may buy one and make some preparations before taking school lessons."

It is understood that there are evening classes at the New York American Conservatory, 163 West Seventy-second street, also at the New York College of Music, 130 East Fifty-eighth street.

For piano study there is a book, "Large Note Piano Method," by Kuhlstrom, published by Schirmer. It might be well for you to see the managers of the schools mentioned, as they would perhaps have some other book which they would prefer you to study in preparation of their school course.

### Sousa's Name

"Would you be kind enough to tell me what John Philip Sousa's real name is? I heard that it was John Philip So and that U. S. A. was added to it!"

A clever suggestion. Lieutenant Sousa well deserves to have all the American initials possible added to his name. Sousa is his real name. He is of Spanish descent, as can be seen from the name, a well known one in Spain. The family has many distinguished members.

### Paper on Violinists

"I have been a regular subscriber of the COURIER for many years, and my son, who lives in New York, is also a subscriber. So I am asking you to help me out in this matter. I would like the following information in the preparation of a paper on violinists: Could you give me the date of birth and name of birthplace of the following, also name of teacher: Fritz Kreisler, Professor Auer, Sascha Jacobinoff? I should like to know the date of Joachim's death."

Fritz Kreisler was born at Vienna, February 2, 1875, and he studied at the Vienna Conservatory of Music under Hellmesberger. Afterwards he went to Paris, where his teachers were Massart and Delibes.

Professor Auer was born at Veszprim, Hungary, but he seems to have had two birthdays, according to different authorities, one of them being May 28, 1845, the other June 7 of the same year. He studied at the Prague and Vienna Conservatories of Music, and afterwards with Joachim. His teacher at Vienna was named Dont.

Sascha Jacobinoff was born in Philadelphia, September 8, 1896, his parents being Russians. His teacher was Carl Flesch, in Berlin, and he studied one season with Leopold

Auer, so he says. "Of course I cannot say I am an Auer pupil." Unlike many musicians, he is very loyal to his teacher, Mr. Flesch, thinks him a "great" teacher, and that he is greatly indebted to him.

It may be of interest to you to know that young Jacobinoff has played at many different camps—at Camp Dix a number of times—and has been specially requested to go to Cape May and give concerts. He has also played at League Island, Allentown, and other camps. He says he "had a great time doing it." He has usually had to play from ten to twelve request numbers after the program, and finds it "great fun."

Joachim died August 15, 1907.

### Who Taught Them?

"Will you kindly tell me who were Mme. Matzenauer's and Reinald Werrenrath's teachers?"

"How can one get into the chorus at the Metropolitan Opera? Are there any voice trials? What time of year do voice trials take place for musical comedy and where could one apply? I will be in New York in August."

Mme. Matzenauer's teacher is Mme. Valeri. Reinald Werrenrath's, Dr. Arthur Mees. In order to become a member of the chorus at the Metropolitan Opera, it is necessary to make application to Edoardo Petri, who is in charge of that department. There would be a voice trial, and if you are accepted for the chorus there is a training school which prepares those engaged for the work. The school opens in the autumn in time for the chorus to be ready for the season at the Metropolitan Opera House. An appointment could be made by writing to Mr. Petri at the opera house.

About musical comedy, there is no special time for voice trials. Many of these musical comedies are arranged for in the spring, the rehearsing and preparation taking place in the summer months. You would have to apply to the manager of each company for an engagement, and there would of course be a voice trial.

### About Photographs

"Please state what issues contain information, including photographs, relative to the following, since January 1, 1917, to date: Willy Ferrero and Claudio Arrau. Please state whether there have appeared in the COURIER in the last few years photographs pertaining to Carl Lachmund and his talented family. Have there been any photographs of Jascha Heifetz during the different stages of his musical career? Has there appeared any illustrated account recently relative to the Cincinnati Musical Festival, with special reference to Ysaye and Sarver Spargo, the talented young singer?"

Since January 1, 1917, there have been no articles with photographs about Willy Ferrero and Claudio Arrau. Mr. Lachmund has had many articles, including pictures, in the MUSICAL COURIER, the latest being in 1912, but back numbers of the MUSICAL COURIER of that date cannot be furnished. Heifetz has had both paragraphs and pictures ever since his first introduction to the public, which was previous to his appearance in this country. In the past year you will find many pictures of him have been reproduced.

The issue of May 16, 1918, contains a full account of the Cincinnati Festival, written by Leonard Lieblich, editor-in-chief of the MUSICAL COURIER, in which he pays high tribute to Ysaye. Later issues of the COURIER have further mention of Ysaye and the work he is accomplishing with the orchestra.

### Advice to Singer

"I am a constant reader of the MUSICAL COURIER and am writing to you for advice. I have learned three operatic roles, from 'Lucia,' 'Rigoletto' and 'Faust,' in Italian, having them perfect in five weeks. I have been told I have an unusual voice, pure lyric coloratura. I have had good teachers; have been nearly two years in New York, and would like to be heard by people who want talent. I have been told that Mr. Campanini is always looking for good material. Would you tell me how I could get in touch with him?"

Mr. Campanini can be addressed care of the New York office of the Chicago Opera Association, Empire Theatre Building. It is necessary to have more than three operas in your repertoire, and in addition to knowing the music there must be an exact knowledge of the acting part of the roles, which possibly you have not yet studied. The preparation for operatic work is a long one, taking a number of years, from six to ten, good teachers say. Have you had all the preparatory training? You must know both French and Italian, not just to sing it, but to really know the languages. If you have been studying with a good teacher in New York, it is probable that through the teacher you can have a hearing; but none of the leading teachers will present a pupil who is not ready. It is not always well to listen to the encomiums of friends; they are not always judges, and even with a fine voice, much study is necessary before a public appearance can be made.

### English and Italian

"Will you please inform me through your column which books I should study in order to learn the English and Italian languages? I intend to study music and singing. I have read many books of all sorts in both languages, but they have not given me good results."

One of the best ways to learn English is to live in an American family where you would speak the language constantly, and as you appear to have a good knowledge of it at present, such practice would help you in addition



to reading. Try reading aloud; that trains the ear. For Italian, a teacher would seem necessary for correct pronunciation and accent. In any reading do not take books that are far beyond your vocabulary. It is much better to read school books with the words that are known than to stumble through a novel with the aid of a dictionary.

#### Studios

"Will you be kind enough to tell me where I can obtain a studio in New York in a central location? I expect to be in the city next winter and would like to have a comfortable place to live where I could practise; are there any such places?"

Yes, there are studios, among them the Vanderbilt studios, one at 174 Madison avenue, at Thirty-third street, and the other at 125 East Thirty-seventh street, both in desirable and central locations. In both these studio buildings there are resident and non-resident, furnished and unfurnished, single room apartments, with kitchenette facilities. Furnished piano and dancing studios are to rent for long or short period, with Steinway pianos. There is a recital hall suitable for club purposes and gatherings of various descriptions, with a capacity of one hundred or more. These studios are thoroughly modern, as regards equipment and service. The manager can be reached at 174 Madison avenue, telephone Murray Hill 9286.

#### Ravinia Park

"Will you kindly give me the information as to the following:

- "1. When was opera in Ravinia Park first started?
- "2. Who are the persons interested in the project?
- "3. How long will the season last this year?
- "4. How far is Ravinia Park from Chicago and by what car line or railroad is it reached?
- "5. Who are the artists engaged this summer?
- "6. What singers take leading parts?
- "7. Who has charge of the artistic management?
- "8. Who has charge of the financial management?
- "9. Who are the conductors?
- "10. How large an orchestra is used?
- "11. About how large a chorus is used?
- "12. Is the opera given in the open or under a roof with open sides?"

1. Seven years ago.
2. It is a stock company. The officers are Louis Eckstein, Charles T. Boynton, Ward W. Willits, George R. Jones, Percy B. Eckhardt and A. M. Lowrie; the directors, these gentlemen and Charles G. Dawes, Robert B. Gregory, N. Langdon Hoyt, Benjamin H. Marshall, Harold F. McCormick, Andrew McLeish, Frank R. McMullin, John C. Shaffer, John R. Washburn, Ward W. Willits.
3. From June 29 to September 2.
4. Twenty-one miles. Chicago and Northwestern Railway, Chicago, North Shore and Milwaukee Electric Railroad, or by automobile.
5. The principals are Claudia Muzio, Mabel Garrison, Sophie Braslau, Lucy Gates, Bianca Soroya, Morgan Kingston, Orville Harrold, Millo Picco, Graham Marr, Louis d'Angelo, Leon Rothier, Francisco Daddi.

6. Same answer as No. 5.
  7. Louis Eckstein.
  8. Louis Eckstein.
  9. Gennaro Papi and Richard Hagemann.
  10. Fifty men from the Chicago Symphony Orchestra.
  11. About forty.
  12. Under a roof with open sides.
- Two nights each week will be set aside for men in uniform, when special effort will be made to entertain them. Further information as to tickets, etc., can be had of Louis Eckstein, North American Building, Chicago.

#### Leopold Auer

"I am writing to ask whether you can give me any information as to whether or not Leopold Auer is to teach this summer, and if so, where?"

Professor Auer will teach at Lake George from the middle of June for two months, that is, until the middle of August. You can write to his secretary, Lake George, N. Y. (Alma Gluck Villa), who will be able to give you further particulars.

#### Maryon Martin's Three Recitals

Lynchburg, Va., the scene of Maryon Martin's activities as voice specialist for the past season, has enjoyed three recitals by the contralto. The first, her own, was largely attended and she was warmly praised by the local press. The second and third comprised recitals given by her pupils, and contained solos, duets, etc., both of these going with such success that the teacher may well be proud of the singing of her pupils. A mutual friend wrote: "Miss Martin's students certainly 'went over the top'; they made a splendid showing. Many friends and patrons of art and music were present, applauding the singing with enthusiasm, and showering congratulations on Miss Martin. Mary Lydia McAllister, the star pupil, a contralto, sang songs by Donizetti, Sargeant, Lalo, Saint-Saëns, Liddle, Del Riego and Burleigh in a way which led people to exclaim, 'She is a wonder.' She has a glorious voice and personality. The studios were packed at both students' recitals."

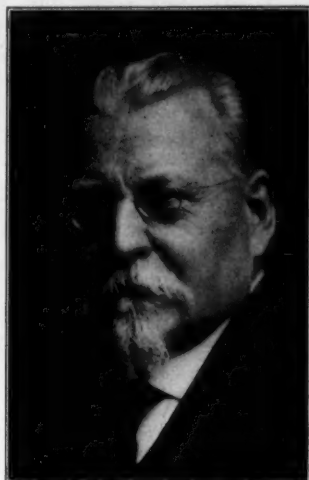
Miss Martin is holding a summer course until end of June, and expects to return to the North soon afterward.

#### Alice Nielsen in Augusta, Me.

Alice Nielsen ended her concert season May 29 in Augusta, Me., with a concert which crowded the City Hall. The Daily Kennebec Journal, published in the Maine capital, alludes to the event as a triumph and says: "Seldom, if ever, has any artist been received in Augusta with greater enthusiasm or warmer appreciation." The same paper speaks of her "grace of movement," her "beauty of face and form," and of her "talent and versatility." After a most enthusiastic detailed criticism, covering her charm of voice and the impressiveness of her interpretative powers, the critic of the Journal says: "Miss Nielsen's appearance at Augusta will leave a bright and happy memory with every one fortunate enough to have heard her and the entertainment committee can congratulate itself on the brilliant success with which it concludes its present course."

#### A Kortheuer Tribute

After his recent appearance in some Liszt numbers at a Cleveland, Ohio, recital on May 17, one of his enthusiastic pupils wrote to Hermann O. C. Kortheuer, the pianist and pedagogue of that city: "You played wonderfully; in fact, I never heard you play better. Every tone was



HERMANN KORTHEUER,  
Pianist and pedagogue, of Cleveland

beautiful, and your performance was full of ideas, to say nothing of its technical perfection. So much of the contemporary concert playing sounds as though it is an effort to perform as many notes as possible in the least period of time. Your playing, on the other hand, gives

one a sense of ease and musical comfort, for it is poetic and beautiful."

Reports agree that at the recent Cleveland recital of the Kortheuer advanced pupils, three sisters, the Misses Bertha, Esther, and Miriam Kramer, revealed remarkable talent. Miriam, fourteen years old, has unusual finger facility; Esther possesses emotional intensity; Bertha is keenly intellectual. Florence Marie Nusly is an earnest young musician of whom her master predicts uncommon things, especially in tonal nuance. Paul Allen made a distinct hit in Weber's "Concertstück," which he delivered with rare fire and accuracy. Walter Obert, in Liszt's "Rigoleto" fantasy, created enthusiasm through his temperament and his true Magyar interpretation. All the players were applauded to the echo and Mr. Kortheuer was given a rousing reception by them and by the audience when he wound up the program with an inspiring rendering of the Liszt "Venezia e Napoli" tarantella and canzonetta.

Mr. Kortheuer's admirable pedagogy is appreciated not only in Cleveland but also in other Ohio cities, several of which he visits regularly. The latest outside class to be formed for him is in Alliance, Ohio, where all his available time has been booked for his weekly visit there.

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Orpheus Club Heard—Soprano Adopts "Y." No. 5  
—Grade Schools Furnish Music—Karle in the  
Service—Rose Karasek's Debut—Ensemble  
Club Scores—Notes

Tacoma, Wash., June 1, 1918.

Generous giving of time and talent by local and Camp Lewis musicians aided largely in putting Tacoma far over the top in the second Red Cross drive. One hundred thousand dollars was the city's quota; \$175,000 is to date the sum easily raised, with returns from recent concerts still to be added.

## Shipyard Band Gives Benefit Program

Under the auspices of the Tacoma Rotary Club, the Foundation Company shipyard's band of sixty pieces gave a benefit program Friday evening, May 24, at the Stadium Auditorium. The band was assisted by a male quartet and two child prodigies, who have been playing in the interests of the Red Cross. Viola Wasterlain, violinist, and Marie Jenkins, pianist. Miss Wasterlain played Sarasate's "Faust" and Kreisler's "Serenade." Miss Jenkins' numbers included the Rubinstein "Valse Caprice" and Liszt's "Hungarian" rhapsody, No. 2. The band and male quartet, composed wholly of shipyard workers, gave a varied classic and patriotic program.

## Mrs. Rice Adopts "Y." No. 5

Mrs. Frederick A. Rice, Tacoma soprano, has adopted "Y." No. 5, at Camp Lewis, and contributes very generously of her time and talent, so much so that the men look forward to the days when she is to appear, and speak of her as "our singer." At an impromptu musicale, when it was learned she was to sing unexpectedly, over 600 men gathered at "Y." No. 5 within twenty minutes after the announcement. Among songs which the soldiers like especially and which Mrs. Rice also gave as encores at the Orpheus closing concert at Tacoma, where she appeared in the title role of the cantata "Minnehaha," were "The Magic of Your Eyes" and "My Rosary for You." Mrs. Rice has a rich soprano voice of rare charm and of great range and depth. She was soloist for four years with the Russian Symphony Orchestra in New York City.

## Orpheus Club Offers Rare Program

Tacoma's distinguished male chorus, the Orpheus Club, John M. Spargur, director, offered a rare program of ensemble music at the annual festival concert, fully sustaining the club's reputation throughout the Northwest for exceptionally fine work. On the evening of

May 22, the club presented Mrs. Frederick A. Rice as soprano soloist. Mrs. Rice, whose popularity here has grown with each season, was heard in a cycle of Japanese and Russian songs and also in the role of Minnehaha in the cantata of that title; the score of the cantata is by Harling, who wrote the music for la Gallienne's "Before the Dawn," given recently in splendid form by the club at the second symphony concert of the Seattle Philharmonic Orchestra. The Tacoma festival, for which over 1,000 invitations were issued, closed the fifteenth year of the club's activity. The membership includes the following in the service: Harold F. Broomell, P. Barton Kauffman, Herman J. Schroeder, Harold Browne, David L. Soltau, Shelby R. Coates and Major Everett Griggs.

## Grade School Chorus Furnish Music

At the opening on May 19, of the eighth annual convention of the National Congress of Mothers' and Parent Teachers' Association, music was furnished by the Tacoma grade school choruses, under the direction of Lucy S. Lamson, supervisor of music in the grades. Programs which included the cantata, "The Garden of Flowers," by Denza, were splendidly given by the united choruses. At the opening of the evening sessions, leading soloists were Agnes Lyon, violinist; Mrs. Eugene H. Emmons, soprano, and Sergt. Henry L. Perry, baritone, of Camp Lewis.

## Karle in the Service

Theo Karle, of whose tremendous successes the Northwest has been proud, has gone into the army and will take with him to the war one of the sweetest tenor voices in the world, with a career interrupted at its very outset. He will return a greater singer, a world figure, but no dearer to the heart of the Northwest than now. One of 500 men called to enroll this month for the State of Washington, he left May 28 for Camp Lewis, Tacoma, to take up his training for overseas' services. Mrs. Karle will reside in Tacoma during her husband's absence.

## Dr. Schofield's Activities

Robert L. Schofield, who has a studio at Tacoma, is also the director of the Puget Sound Conservatory of Music. During the season just past, very interesting programs have been presented. Among these, the "Christmas Oratorio," by Saint-Saëns, given by the College Choral Society, and the choir of the first Swedish Lutheran Church. The soloists were: Sarah E. Brush, soprano; Eunice Orr, mezzo-soprano; Mrs. Everett E. McMillan, contralto; Ernest Sheppard, tenor; Fritz Kloepper, baritone; Leona G. McQueen, pianist; Mary Kilpatrick, pianist and Clayton Johnson, organist.

Midwinter students' concerts occurred in January, when the following appeared: Frances Shade, Leona McQueen,

Charrie Palmer, Eleanor Rounds, Erna Mierow, Stella Griffin, Harriet M. Dunlap, Dr. Schofield, Rae Friars, Ruth Vigus, Alberta Edtl, Madge C. Hurd and Laurance Terry. Monday evening, January 28, Pearl Anderson, Gladys Miller, Mary Moore, Edna Eklund, Leon Bain, Dorothy Hall, Muriel Hover, Trilbus Pochert, Mabel Mullin, and Agnes Thompson Norden.

Dr. Schofield was heard in organ recital at the Grace Baptist Church, Spokane, Wash., Monday evening, April 22, and at the First M. E. Church, Wenatchee, Washington, Friday evening, April 26.

## Rosa Karasek's Debut

The Tacoma debut of Rose Karasek, pianist, at a concert given before leading musical clubs of the city, was a recent event of interest. In her professional study of piano music, Miss Karasek added to a year of work abroad, five years of study under leading teachers in New York City, and this concert marked a first appearance since her return. Opening her program with the allegro from Beethoven's "Appassionata" sonata, she displayed both musical understanding and technical sufficiency. Among modern offerings well presented, were groups by Scott and Debussy. The young pianist was many times recalled and at the program's close the audience refused to move until she had returned to respond to final encores.

## Ensemble Club Scores a Triumph

The work of the Ensemble Violinists' Club, Thursday evening, May 16, was summed up for the year in their annual artistic concert given at the Temple of Music. The program admirably chosen and played with professional skill, reflected great credit upon the director, Mrs. C. E. Dunkleberger, who has been the leader of the organization for three years.

Assisting the club as soprano soloist, Mrs. Sydney Anderson sang with obligato violin accompaniment. Piano accompaniments were played by Rose Schwinn, Katherine Robinson and Mrs. Lee-Bronson. The concert closed with the music of "America" given by the club and soloists in which the large audience joined.

## Notes

Mrs. Myron B. Hayward, violinist, is being welcomed by the coterie of music lovers of Tacoma, following her return to the city after protracted concert work in British Columbia.

Several musicians of note from Seattle were among the entertainers in various Y. M. C. A. buildings at Camp Lewis, May 14, led by Mme. Elba Frederickson. Elsa Lind was the soprano soloist and Sarah Yagley, pianist.

The men of the Remount depot were delightfully entertained Thursday evening, May 16, by Katherine Ivy, soprano, and Annette Filer and Marjorie Miller, pianist and violinist, of Seattle.

K. K.

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## MINNEAPOLIS SOCIAL SERVICE MUSIC

Steel Company Has Male Chorus—Kathleen Hart-Bibb, Soloist—Interesting Piano Work—Permanent School Orchestra

Minneapolis, Minn., June 7, 1918.

Nearly all of the largest corporations in the city are finding that they get better work from their employees since the establishment of an extensive social service. Take for instance the Twin City Rapid Transit Company; there are parties every month in the clubrooms, each entertainment varied to suit all tastes. There are orchestras in some of the stations and a band in the East Side station.

The Minneapolis Steel Machinery Company (now filling a \$5,000,000 munition contract for the Government) has a remarkable male chorus. Luverne Sigmond is the director and, in a few months, has accomplished great things for the singers. Real balance, lovely tonal quality and a superior repertoire. At its first appearance at the Central High Auditorium, Kathleen Hart-Bibb was the soloist. She proved beyond a doubt that the excellent press notices given her at her New York debut were all deserved.

## Orchestral Art Society Concert

The Orchestral Art Society has given its final concert of the season and was accorded a warm reception by a crowded house, at the West High Auditorium. These ambitious amateur players gave evidence of careful training and remarkable progress. They captivated every one with Sousa's "Stars and Stripes" as a final number. The service flag of the orchestra with its impressive sixteen stars was dedicated.

Kathleen Hart-Bibb was the soloist and she sang beautifully. George Serulnic, ten-year-old violinist, gave a group of solos that shows that the world will doubtless one day hear from him.

## "The Sign of Mercy"

Stanley Avery is the composer of the latest Red Cross song called "The Sign of Mercy," which is published by Paul A. Schmitt, and has met splendid success where it has been sung. It is arranged for solo or solo and mixed chorus.

## State Teachers' Examinations

The State teachers' examinations were given May 23 and 24. A large number of applicants applied, among them Sister Marceline, of Winona. She is one of the best teachers in the State and has a great reputation as a soloist.

## An Interesting Piano Recital

The success of the last notable movement in music here was proved, when a large audience gathered to hear the piano recital given by ten pupils of Wilma Anderson-Gilman at the Whittier School on May 17. These were class pupils who had had only twelve lessons, with an average of thirty minutes daily practice. With those few lessons, the pupils had learned to play by note as far as five sharps and as many flats, and could put the fundamental chords to any tune in all those keys and they knew

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the bass clef as well as the treble. There are twenty-five teachers in training for this important work. Twelve teachers have had actual practice with 650 pupils in the seventy-seven grade schools of the city. The Board of Education is so impressed with this work that the public schools are to be opened to all classes all summer wherever they are organized. T. P. Giddings is supervisor and many well known teachers have helped standardize this great work. Among them are Helen Crittenden, accompanist of the First Baptist Orchestra; Mrs. J. C. Landry, organist at the Wesley Church; Marion Opsahl, accompanist at the Y. W. C. A.; Bernice Smith, Grace Blair, Sally Witting.

## Permanent All Grade School Orchestra

The other new move in the public school music is the permanent all-grade school orchestra, organized and directed by Ruth Anderson, supervisor of grade school orchestras. One player from each orchestra, chosen because of high standing in all studies as well as for his good playing, nets fifty players of unusual ability. And this season the personnel has been changed five times and five public appearances have been given—two services at the Auditorium, one concert before the Principals' Forum, once at the Art Institute (when 3,400 were in the audience) and once for the Baby Week drive at the Schubert Theatre. Every concert had a complete change of program which has meant that the children have had to be good sight readers. There are thirty violinists, two violas, four cellists, four cornetists, two saxophones, four clarinets, two French horns, two flutes, one piccolo, three snare drums, one bass drum, one cymbalist, one baritone horn and one trombone.

R. A.

## CREDITS FOR MUSIC IN HIGH SCHOOLS

Schenectady Has Had the System in Operation for Three Years

Inez Field Damon, supervisor of the public schools of Schenectady, N. Y., read an article published in the MUSICAL COURIER of May 16, on the granting of high school credits for music lessons taken with private teachers, and wrote the MUSICAL COURIER to say that the system was adopted in Schenectady three years ago and has proved itself a decided success. Miss Damon thoughtfully enclosed a copy of the conditions under which these credits are granted in Schenectady. They are of general interest on account of the fact that the custom of granting credits is being extensively adopted throughout the country. The MUSICAL COURIER reprints the circular, since it gives what have been found to be practical rules for the introduction of the system.

## CONDITIONS

Upon the fulfillment of the following conditions music will be credited as a regular study in the high school course:

To be accepted, a student must take not less than two half-hour lessons or one full hour lesson a week.

He must practise six full hours each week.

The music lessons must be taken during the entire school term for which credit is desired.

If lessons or practice are lost they must be made up before the end of the semester for which credit is desired.

In furtherance of work in music appreciation in the high school the teacher of music from time to time may call upon students for ensemble or solo performance as approved by the private teacher.

Pupils to gain credit must pass an examination at the end of each school term.

Credits—Three and one-half credits will be given for each full year's work.

Seventy-five school credits required for graduation.

## EXAMINATIONS

The pupil must present himself for examination before an examining committee consisting of the supervisor of music in the high school and one of her assistants and one recognized music teacher to be recommended by the principal of the high school and approved by the supervisor of music in the public schools and the superintendent of schools.

The third member of the examining committee is to be a musician from outside the city.

The examination consists of three parts:

1. Interpretation. A composition carefully studied representing the pupil's best work.

2. Theory and technic.

3. Sight reading of some new composition.

Each member of the examining committee marks independently. All marks averaged together give pupils final mark. An average of 60 is necessary for passing.

## CREDITS FOR OTHER MUSICAL ACTIVITIES

## GLEE CLUBS

A glee club will be organized with not fewer than sixteen members. Members must (1) pass an examination in voice and musical ability, (2) attend one ninety minute or two forty-five minute rehearsals weekly, (3) sing at any entertainment given by the school authorities when requested. One credit will be given for one year's work. Four counts will be given for four years' work.

## ORCHESTRA

A high school pupil playing any instrument of the symphony orchestra may play in the high school orchestra as one of his regular studies. Members of the orchestra must (1) take one thirty-minute lesson weekly from approved private instructor, for the forty weeks of the school year, (2) attend one two-hour or three forty-five minute rehearsals weekly, (3) play at any entertainment given by the school authorities when requested. Two credits will be given for one year's work. Eight credits for four years' work.

Miss Damon also had the following to say of piano classes in public schools, which have demonstrated their value in Schenectady:

These classes were undertaken as a practical contribution to the cultural life of the community. In the majority of cases they are patronized by the children of those parents who either can not afford to pay the prices charged by the private teachers or who avail themselves of the classes in order to discover whether their children possess sufficient talent to justify the larger expenditure necessary for private lessons. It will be readily seen, therefore, that the private teachers look with favor upon the classes since they are hardly affected by them except in the way of a desirable increase in the number of their pupils.

Beginners are taught in classes of four, each child having his turn of fifteen minutes at the piano. Those who are not playing invariably follow closely the work of their comrade at the keyboard, profiting by his successes and failures as well as by their own. The more advanced pupils are taken in classes of two, each having one half hour at the piano. In classes of four, each child pays twenty-five cents; in classes of two, fifty cents. With the beginners the effort is made to correlate as closely as possible the piano work with the music as taught in the grade school. This plan has proved of mutual benefit to both the piano and the school room music. With the advanced pupils the special aim is to prepare the interest and proficiency of the child so that he may continue his piano study after entering high school, receiving thereby credits toward graduation.

Children who have no pianos on which to practise are permitted the use of the school pianos for this purpose, paying fifty-cents per month practice fee.

The amount necessary for the child to spend on buying music is reduced to the minimum. The required books are bought and loaned to the child as long as needed for twenty cents, then passed on to the next child for the same amount. When sufficient money has thus been accumulated to pay for the book, it becomes a part of the school music loan library, from which music may be borrowed for a limited time free of charge. As far as seems wise, children are expected to memorize all work.

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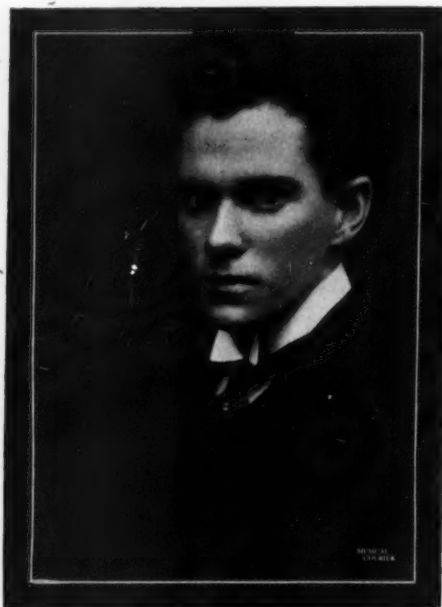
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## The Busy Detroit Institute

The Detroit Institute of Musical Art is incessantly active musically in a public way, and its teachers and advanced students in that manner keep the work of the school in a prominent light, both in Detroit and elsewhere. One of the recent recitals at the D. I. M. A. was given by Arvilla Roeser, a pupil of Guy Bevier Williams, who played such works as Grieg's piano sonata, Kronke's symphonic variations (with second piano part), Bach's prelude and fugue in C sharp major and several shorter pieces. For the benefit of the Red Cross a concert was given at Mount Clemens, Mich., by Guy Bevier Williams, William Howland, the singing chief of the Detroit Institute, William Graefing King, its violin head, and Margaret Mannelbach, accompanist. The program was of an unusually high standard, and was performed with brilliancy and rousing effect. Two "Mornings of Music," held recently at the very successful Detroit school, brought forward numbers performed by Arthur Davey, Helen Kennedy, Alice Whitbeck, William Graefing King, Helen Burr-Brand, Mrs. Charles C. Welker, Arvilla Roeser and Guy Bevier Williams.

## Gordon Campbell's Banner Season

Notwithstanding war times, dates have so doubled with Gordon Campbell, the eminent coach-accompanist, that he has been obliged to forego many important engagements with prominent artists. This has indeed been a banner season with this increasingly popular pianist, as the following partial list of his engagements proclaims: With Myrtle Moses, of the Chicago Grand Opera Association—Aurora, Ill., and Winnetka, Ill. Marie Rappold—Milwaukee, Wis. Charles W. Clark—New York City; Boston, Mass.; Dubuque, Ia.; Wooster, Ohio; Yankton, S. Dak.; Kirksville, Mo.; Milwaukee, Wis.; Vermillion, S. Dak.; Chicago; Pittsburgh, Pa.; Birmingham, Ala.; Washington, D. C.; Youngstown, Ohio; Detroit, Mich.; Oak Park, Ill. Julia Clausen—Mt. Carrol, Ill.; Chicago (South Shore Country Club).



GORDON CAMPBELL.

George Harris, Jr.—Chicago recital. May Peterson (Metropolitan Grand Opera Company)—Cincinnati, Ohio; Des Moines, Ia.; Milwaukee, Wis.; Ottawa, Ill.; Memphis, Tenn. Hans Hess—Chicago recital; Lake Forest, Ill.

The foregoing engagements, together with many unmentioned ones, his playing at Great Lakes, etc., his position as pianist for Sixteenth Church of Christ, Scientist, of Chicago (this being his fourth year with said church), and his large class of piano and vocal students at the Cosmopolitan School of Music, has kept this fine artist busy almost constantly day and night.

## Good Music at Cantonments

Incidental to its fifteenth annual transcontinental tour just concluded, the Ernest Gamble Concert Party gave sixty programs at twenty-one war camps and navy yards extending from League Island Navy Yard on the Atlantic to Mare Island Navy Yard on the Pacific. These concerts have been entirely free to the men, no admission or mileage coupons being charged. Mr. Gamble was gratified to note that the better the class of music offered the better it was appreciated. The satisfaction given was so great that the Gamble Party has been invited to make a three months' visit to France at the conclusion of its summer Chautauqua tour next autumn.

Ernest Gamble is an ardent devotee of the Thrift Stamp idea. He puts the stamps to many and varied uses. When he settles his hotel bill he includes a few stamps in payment while the waiter or Pullman porter receives largesse in the form of Uncle Sam's green engravings.

## Friends of Musicians in France Expanding

Branches of the Society of the American Friends of Musicians in France are being established in many cities, in an effort to make the society national in scope. There are chapters in Boston, Chicago, Philadelphia, San Francisco, Montreal and Oklahoma, and one is being formed in Seattle. The society now has a membership of over seven hundred. The latest report from the chairman of the executive committee, Mrs. George M. Tuttle, an-

## GUNSTER, RED CROSS "BOOSTER."



FREDERICK GUNSTER.

The American tenor, singing the new war song, "Pershing's Men," from the steps of the Public Library, New York, during the recent Red Cross drive.

nounces that more than \$15,000 has been sent to Paris by the society to help musicians in France who are destitute as a result of the war.

It is also announced that Lucien Muratore, the French tenor, will give a concert in Carnegie Hall next fall, the proceeds of which will be donated to the society.

## Recitals at the University of Illinois

At the University of Illinois School of Music a students' practice recital was given on Tuesday evening, May 7, in the chapel. The participants were: Lela Dilling, Edna L. Zellhoefer, Gerald Carson, Vivian Benedict (accompanist), Helen Dart, John Powell, Mrs. E. A. Jende, Gertrude Bowen, C. M. Kerns, Lorene Brede- weg, Helen Ernest, Freda Minks, Gladys Richards, Grace Murray, J. L. Hall, Catherine Bard, Ruth Daniel and Stella Percival; in senior recital, Clara Grace Armstrong, pianist. The University Women's Glee Club, assisted by the university choristers, J. Lawrence Erb, director, were heard in the auditorium, May 11, in their

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second annual concert. The accompanists were Helen G. Parks, Lucile Wilkey, Stella R. Percival, and the soloists Laura E. Dole, Marie L. McWilliams, Helen G. Parks and Velma B. Dumas. J. Lawrence Erb, F. A. G. O., assisted by George F. Schwartz, violinist, and Mabelle G. Wright, pianist, gave the 119th organ recital, Sunday afternoon, May 12. The University Choral Society, J. Lawrence Erb, conductor, presented a miscellaneous program, Tuesday evening, May 14, assisted by Edna Almeda Treat, organist; Mabelle Genevieve Wright, pianist; Olga Edith Leaman, soprano, and Louis Kreidler, baritone, of the Chicago Opera Association. Florence Quinn, pianist, gave a senior recital, Thursday evening, May 16, and Henry D. Stearns, F. A. G. O., a Sunday afternoon organ recital at the Auditorium, May 19.

#### Ferrari Songs in Demand

Prominent singers are making use more and more frequently of the songs of Gustave Ferrari, a proof of their effectiveness, for the average vocalist is very apt to judge a song first from the standpoint of how an audience welcomes it. Orville Harrold, the tenor, is to sing his "The Other Love" (Boston Music Company) on all of his recital programs next season—and Mr. Harrold's bookings promise that there will be many of them.

John McCormack scored a great success with another Ferrari song, "A Mother's Prayer," as already recorded in the MUSICAL COURIER, so much so that he will use it in his coming concerts for the Knights of Columbus at Boston, Buffalo and Chicago.

A new book, "Practical Singing," by Clifton Cooke (Dutton), includes a biographical notice of Mr. Ferrari and an analysis of one of his songs, "Love's Dirge," with suggestions as to how it should be sung, showing that, in the estimation of this authority, Mr. Ferrari is one of the song composers who must distinctly be reckoned with nowadays.

#### Galveston Enjoys Nevada van der Veer

The sort of praise that counts and pleases both manager and artist is contained in the following letter, received by Haensel & Jones from the president of the Girls' Musical Club of Galveston, Tex., after Nevada van der Veer's recent appearance there:

Galveston, Tex., May 10, 1918.

Haensel & Jones, New York City:

GENTLEMEN—Just a line to tell you how satisfactory Mme. van der Veer was in her recent concert here. We did not know her, and just accepted your word for her talents. She proved a most gracious artist, and her audience was delighted.

Thanking you very kindly, I am, Yours truly,  
(Signed) MARIE V. CLARKE.

#### Schumann-Heink in Ross Songs

On May 25 Mme. Schumann-Heink gave her final concert in Los Angeles at Shrine Auditorium and every seat of the 8,000 was occupied. She sang "Dawn in the Desert," by Gertrude Ross, as the first song of her second group. After the applause had stopped she stepped forward and called for the composer and then said: "She (Mrs. Ross) has helped me to one of the greatest successes of my career." Gertrude Ross is one of the sterling American composers of the day, and such a tribute from a great artist like Mme. Schumann-Heink accentuates that fact. The famous songstress has been singing the Ross songs for several years and always with effect and success.

#### Jeannette Durno's Attractive Chicago Studios

Jeannette Durno, the well known Chicago pianist and instructor, is so constantly in demand in both capacities that she has found it necessary to have two studios, one down town in the Lyon & Healy building and the other at her home. As can be seen by the accompanying snapshots, both studios are spacious and beautifully furnished. It is at home, therefore, that Miss Durno spends her practice hours, amid peace and quietude and the right atmosphere. Her Lyon & Healy studio is far above the noise and din of the streets, and it likewise is very charming.

Miss Durno is one of the busiest pianists and teachers in Chicago. Engagements for her this season have been numerous and are already booking for the coming season. Her teaching hours also have been practically filled.

Owing to the many requests received for summer study, Miss Durno will keep her studios open during the summer months, and will conduct a summer class from June 15 to August 15.



JEANNETTE DURNO, CHICAGO PIANIST AND TEACHER.

At the top is shown Miss Durno's spacious studio in the Lyon & Healy Building; at the left, her attractive home studio. In the group, Miss Durno is second from the left, holding the leash of her pet dog.

#### Alice Sjoselius' Faith in American Song

From Philip Hale's musical review in the Boston Herald, of May 26, 1918, the following notice is taken. It is of more than passing interest to music lovers who have noted the return of this brilliant American artist, who gave her first recitals in her native country last April, after three years in European opera.

A correspondent asks for information about Alice Sjoselius, a soprano who sang here for the first time on April 9. Through the courtesy of a friend we are allowed to quote from a letter written by her: "It may interest you to know that I was in Germany before and during part of the war. When the United States entered, I asked to be released from a five years' contract with the Opera in Mannheim, which was to begin last September, and finishing the engagement at Schwerin, left early in June. After January no letters came through from this country and it was during this isolated period I thought more and more about our American music, realizing there was much could be done for it at this time. When America declared war and the moment came to decide whether I should



Mishkin, N. Y.

ALICE SJOSELIUS,  
Soprano.

hold to my good prospects there or come home, I felt as never before that I was an American, and thinking my brother would undoubtedly join the army, as he did, I gave up everything; but one idea went with me, to work heart and soul for our songs! "Eventually I must return to opera, but now I am ready to do the little in my power for this purpose. Being away seven years with only short visits here, during that time, I knew very few of the American compositions, but had faith in those!"

Miss Sjoselius' manager, Evelyn Hopper, who has just returned from a tour of the Middle West and North, says the foregoing sentiment echoes the spirit of many clubs and musical organizations; that in planning Miss Sjoselius' programs for next season there are many requests for plenty of the American songs, and some thrilling arias.

#### Josef Martin's Coast to Coast Tour

Early in October the well known pianist, Josef Martin, who has given two Aeolian Hall recitals recently, will tour the principal cities in this country. He has written a number of excellent songs with French texts, which are being sung by prominent artists. Especially well received is the little number, "Pourquoi," which contains much melody and is unusually well written.

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## ACROSS THE COUNTRY

**Albany, N. Y.**—The Monday Musical Club held its annual luncheon at the Albany Country Club, and there were more than one hundred members present. May E. Melius, former president, was toastmistress, and those responding were Horatio S. Bellows, president; Florence Mary Loftus and Elizabeth J. Hoffman. No further meetings are scheduled until fall.—The Community Chorus is scheduled to hold an out-door sing in Washington Park, Alfred Hallam conducting.—Mrs. J. Malcolm Angus has returned from Utica. She substituted in Trinity Church recently for Elizabeth Schroeder.—T. Frederick H. Candlyn gave an organ recital in Emmanuel Church, Boston, recently.—Graduates from the music department at the Academy of the Holy Name included Harriet Crannell, Frances M. Cantwell, Gertrude V. Geary, Angelina C. Russo, Marcella L. R. St. Onge and Eva Ruth Seigel.—The Glee Club of Albany, Dr. Frank Sill Rogers conducting, rendered songs at the one hundred and fourth commencement of the Academy for Girls.—The Madison Avenue Reformed choir gave the last of a series of special musical services recently, William L. Widdemer conducting. The soloists were Mrs. Christian T. Martin and Mrs. Nathan Kullman, sopranos; Georgine Theo Avery, contralto; Frederick J. Maples, tenor, and C. Bertrand Race, bass. Gounod's "Gallia" and Spohr's "God, Thou Art Great" were presented. Mr. Widdemer gave a short organ recital, and the program also included solos and duets.—Mr. and Mrs. Frederick P. Denison will spend the summer at their farm in Berlin, near the Taconic range.—Esther D. Keneston leaves soon for Elberon, N. J., where she is organist at St. James' Chapel during the summer.—Bishop and Mrs. Richard H. Nelson, whose summer cottage is in the center of the musical colony at Harrison, Me., will leave town soon. Their son, John L. Nelson, a well known baritone, is in France in "Y" work.—J. Emmett Wall, baritone soloist of St. Vincent de Paul's, came from Camp Devens recently to sing solos at two services.—Marguerite Hall and Mrs. William Gorham Rice sang several duets at the annual pupils' recital at St. Agnes' School.—The Albany Choral Society will continue its meetings throughout the summer and resume rehearsals in the autumn.—Harry Arts has joined the Colby Shaw Orchestra at the Ten Eyck.—George D. Ellwell is directing the community sing at the Home for Aged Men flag raising.—Roger H. Stonehouse has been heard in song recital at Ithaca, where he is in the aero training camp.

**Andersonville, Tenn.**—The annual commencement concert of the Shorter College School of Music, John Thomas, director, took place on Saturday evening, May 18, at the college auditorium. Two interesting numbers on the program were the violin ensemble selections played by Mary John Murray, Dorothy Price, Leona Garwood and J. Oscar Miller, baritone and violinist. Others who added to the enjoyment of the evening were Helen Way, Lyde Pate, Myrtle Blake, Mary Nix, Josie Lu Lightsey, Frances Fleming, Thelma Woodruff, Lucile Brown, Carolyn Cartwright, Louise Cassels, Madge Hilburn. Several selections were well rendered by the MacDowell Choral Club.

**Boston, Mass.**—(See letter on another page.)

**Chattanooga, Tenn.**—Margaret Wilson spent two days here recently, appearing in concert before the soldiers of Fort Oglethorpe. No civilians were admitted to her recitals, held in the big Y. M. C. A. building. By request of the President's daughter, there were no social entertainments and no interviews.—Oscar Seagle, the well known baritone, gave several concerts at Fort Oglethorpe for the benefit of the soldiers. His return to this, his home city, was marked by a public recital for the benefit of the Red Cross. He was greeted by a packed house.—Mrs. Edward A. MacDowell made a return visit here, appearing before the MacDowell Club at a social meeting held with Mrs. Glenn Young, in St. Elmo.—Mrs. John Lamar Meek was in charge of the closing program of the Music Club, when an "evening with Liza Lehmann" was given. Three numbers from "A Persian Garden" were sung by J. Victor Golibart, tenor; Mrs. Clyde Wilkins, contralto, and Tolbert McRae, baritone. A suite from "Alice in Wonderland" was given by a quartet. "The Happy Prince," by Oscar Wilde, was read by Rev. W. W. Menninger, of Atlanta. The piano score by Liza Lehmann was played by Lora Woodworth. Mrs. R. A. Bettis accompanied the songs from "Alice in Wonderland."—Ottokar Cadek, recently a pupil of Franz Kneisel, in New York, was heard in recital recently at Pilgrim Church. Lillian Cadek accompanied him. His selections included a movement from Lalo's Spanish symphony and compositions of Tartini, Couperin, Bach and others, the program being in four parts.—J. Victor Golibart, tenor, and Clifford Johnson, basso, have gone to Washington to engage in war relief work.—Eleanor Potts, one of the city's most promising young sopranos, has added "The Magic of Your Eyes" and "There's a Long, Long Trail" to her extensive repertory of songs.—Community singing for the nonce has gathered fresh inspiration since the coming of Tolbert McRae, director and successor to Geoffrey O'Hara.

**Chicago, Ill.**—(See letter on another page.)

**Cincinnati, Ohio.**—(See letter on another page.)

**Emporia, Kan.**—On account of general conditions the fourth annual May Music Festival was not held consecutively in one week as heretofore. The Minneapolis Symphony Orchestra appeared April 24. On May 15 the opera, "The Chimes of Normandy," was presented at the College of Emporia by a cast and chorus of fifty and an orchestra of thirty. It was under the direction of Dean D. A. Hirschler, who again demonstrated his ability in putting on an opera in as nearly perfect a style as is possible in a college. The leading role was taken by Mae Sheppard, vocal instructor of the college, who has dramatic ability and a beautiful voice. Other parts done

creditably were by Rice Brown, Florine Richards, Walter Clark and Hugh Brower. But the most important feature was the splendid ensemble effect made possible by the drilling of the conductor, Mr. Hirschler.—The oratorio "Hora Novissima," by Parker, was sung on June 3 by the Oratorio Society, an organization which has won distinction by the concerts it has given in collaboration with the New York Symphony Orchestra during the past three years.—One of the finest organs in the Middle West is now being installed in the college. It is a four manual and echo organ built by Moller, and has sixty speaking stops, with a hundred more mechanical stops. The action is electric, with movable console. It will be ready for use within a short time.

**Hampton, Va.**—Geoffrey O'Hara, well known composer, leader of soldier choruses and research student of Indian music, sang at the recent Hampton Institute spring concert, with rare appreciation of their religious element, a number of the solo parts of "Elijah." To those who have known Mr. O'Hara as the singer of war songs it came as somewhat of a surprise to find that this leader of men could throw himself so effectively and completely into the spirit of the religious oratorio. The other soloists were Bessie L. Drew, contralto, who has rendered the Hampton Community for a number of years great musical service; Clara D. H. Smith, a member of the Hampton graduating class, and Dr. J. T. Lattimore, secretary of the Hampton Choral Union. The accompanist was Mrs. R. Nathaniel Dett (née Helen Elise Smith), a well known pianist, and graduate of the Damosch Institute of Musical Art, New York, who was a joint director of the Martin-Smith Music School of New York before her marriage. Mrs. Dett's accompaniments were effective and adequate. The Hampton chorus of 500 voices sang with fine spirit, tone and attack. The chorus won hearty applause from the large audience. The concert was given under the direction of R. Nathaniel Dett, who is in charge of the vocal music at the institute.

**Miami, Fla.**—A splendid program of music was presented on May 21 by the Woman's Club of the National Defense Council. Mrs. S. Leroy Smith was the director, and others who participated were Mrs. T. N. Gautier, Jr., Katherine Dungan and Miss Smith.—The fete and pageant of the closing exercises of the Riverside School took place out of doors on the afternoon of May 23. Winstone Hall played a piano solo, and there was dancing by Eugenia Holmdale, Mayme Lillian Tatum, Marguerite Rondel, Margaret MacKenzie, Harrie Rondel, as well as singing and dancing by members from the various grades in the school. A small entrance fee was charged, and the money turned over to the Red Cross.—The high school commencement music promises to be very pleasing this year, judging from the faithful practice under Director R. L. Zoll. The students themselves will direct the music of the exercises, the graduates singing the class

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song, composed by Helen Ellis. Others who will participate are Louise Eyles, Edythe Dann and Malcolm MacLean.—At the Philathea class benefit, where the young ladies ushered and handed the plate, a fine program was given by the Misses Warner, Conklin, McDowell, Bate, Miyanga, Warner, Robbins, Updegraff, and Mmes. Williamson, Keene, Denton, Wheeler and Williams.—The Presbyterian choir, with the new organ played by Mrs. Lawrence Canfield, rendered extra music at the evening service, May 19. Mrs. E. B. Romph sang the anthem solos and a duet with P. C. Long. The Kaufman sisters contributed a cello and piano duet, and the church quartet completed the service. Refreshments were served to the enlisted men by the Ladies' Aid, and their names, branch of service and addresses were filed. This work for the comfort of the men of arms will be continued.—The First Christian Sunday School was honored by Vilona Hall's ten piece orchestra of children, who offered attractive music and won great applause.—Music for railroad men and their families in social functions, as organized by the Miami local of the American Federation of Railroad Employees, is being carried out. Meetings have been called, and readings and music have been contributed by Mrs. Randle Johnson, Mildred and Louise Jones, Miss Clarke and B. H. Randle.—At the graduation exercises of eighteen tiny youngsters from the kindergarten, the patriotic little people did fine credit to their teachers, Miss Jefferson, Miss Welsh and Miss Shevalier, sang, drilled, marched and saluted the flag as the soldiers do.—At the dance given at Elser's Pier for the benefit of the Red Cross, Naomi Elliott, whose voice always gives so much pleasure, sang "Thanksgiving" (Allison) and the Airdrome Quartet sang Mank's "Don't Turn the Old Flag Down."—At the graduation of Locke T. Highleyman, the first graduate of Miss Harris' open air school, the "Marseillaise" and "The Star Spangled Banner" were sung with much spirit. Miss Highleyman is an accomplished pianist.—Maurice S. Karp is establishing classes for the study of music in the public schools, and bids fair to be successful in securing a number of pupils.—An interesting program of music was given at the White Temple on May 26. Solos were rendered by Mrs. O. A. Whisker, Malcolm MacLean, Mabelle N. Williams, and several anthems were well sung by the choir.—As previously planned, on May 26 the soldier and sailor boys played the organ and sang in the choir at the evening service of the Presbyterian Church. H. W. Owen, who sang "Inspiration" to the soldiers of France two years ago, was the leader, and also sang a solo. A. G. Brown assisted him at the organ, and H. E. Kraugh played a solo on the violin. The reception which followed the service was much enjoyed by the enlisted men. Soldier and sailor songs were rendered, and there was also vocal music by Miss Updegraff, Mrs. Dreisbach, Miss Dungan, H. A. Kolle and Mr. Riach.—The final program of the Woman's Club fiscal year, arranged and carried out by Mrs. J. C. Gramling, was held at the Y. M. C. A. Auditorium, the public being invited. The program was furnished by Miss L. T. Highleyman, pianist; Percy C. Long, baritone; Mrs. Gramling; Mrs. Vogelson Little, reader; Mabelle New Williams, violinist; Mrs. F. M. Hudson, Mesdames Gramling and Hudson and Messrs. Gates, Long, Dr. Myers and L. W. Warner.—Following President Wilson's request, on Decoration Day the most heartfelt tribute was offered by the people en masse to the dead heroes and their kindred. A choir composed of members from the choirs of other churches sang, accompanied by Anton F. Koener on the organ and Mabelle New Williams on the violin. Fifty boy scouts accompanied the united veterans of the blue and gray uniforms to the graves for the decoration, the American flag marking the places of the soldiers. At the mass meeting, "Keep the Home Fires Burning" and familiar hymns were again the main feature.

**Minneapolis, Minn.**—(See letter on another page.)

**Montreal, Canada.**—Giovanni Martinelli, of the Metropolitan Opera, won a great success in Windsor Hall. He excelled in his operatic numbers, where his great vocal gift and dramatic personality found full scope. Helena Marsh exhibited a fine contralto voice, which she used with much discretion. Gennaro Papi, one of the conductors at the Metropolitan Opera, accompanied the artists on the piano.—Leo Pol Morin gave a delightful piano recital and proved himself to be in the front rank of Canadian pianists. His playing was received with great enthusiasm. He was alike successful in his technic and artistic interpretation of an exacting program.—Sarah Fischer, a local soprano, made many friends at the concert given by the Young Hebrew Society in the Monument National. Olga Guilaroff, who accompanied Miss Fischer, was also successful in her piano selections, especially in Liszt's "La Campanella."—A successful concert was given by the scholars of the C. and T. High School, under the direction of Henry Graves. The first part of the program was taken from the works of Haydn. The violin playing of Annie Schiller, the singing of Penn's "The Magic of Your Eyes" by Florence Deery, and Winifred Horner's vocal solo were features of the concert. The proceeds, amounting to \$100, were given to the Red Cross.—The Scots foregathered on Empire Day, and gave a successful concert under I. H. Shearer. The principal soloists were Gladys Lee, Mrs. Hugman, Tom Bisset and David Rees.—The church choir of St. Andrew and St. Paul gave a successful rendition of "Elijah" in the church before a large congregation. The soloists were Mrs. Mills, Miss Parker, Miss Denault, R. A. Deplosk, H. Underwood, F. H. Rowe, with F. H. Blair conducting.

**San Antonio, Tex.**—At a reception given recently to the French officers stationed in San Antonio, a most enjoyable musical program was rendered by Clara Duggan Madison, pianist; Corporal Clifford Biehl, tenor; Nora Duessen, reader; Edna Polhemus, soprano; Ernest Thomas, violinist, and Sergt. Herbert Wall, baritone. The program opened with "The Star Spangled Banner," in which all present participated, and was followed by the "Marseillaise," sung by Edna Polhemus and the high school French classes.—About forty pupils of Draughon's Business College recently furnished an enjoyable program at Y. M. C. A. Building 29, at Camp Travis. Two numbers were given by the chorus, and J. L. Farnsworth, Harold Arnold, Simon Torralva, Dorothy Cooper, Mary Morris, Pearl Johnson, Bertha Shafer and Mrs. House were the soloists.—The Kelly Field Orchestra, through the courtesy of Chaplain Cuelpe, entertained the convalescent soldiers of Fort Sam Houston Base Hospital, assisted by Corinne Mair, reader, and Esther Pate, soprano. Mrs. Frederick Abbott, chairman of the Triangle Entertainment Committee, had charge of the program.—The Choral Club of Baylor Female College, Dr. T. S. Lovette, director, and Bessie Bobo, accompanist, consisting of twenty-five voices, gave an interesting program at Y. M. C. A. Building 31, Camp Travis, recently. Ethelyne Morgan, soprano, and Zula Sibley, contralto, rendered several de-

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Arrangements for Band and Orchestra also in preparation

cidedly appreciated numbers, and the chorus was splendidly received. The numbers given ranged from the masters to the present day popular songs.—Musicians from the military camps in the vicinity of San Antonio gave an excellent program at Laurel Heights Methodist Church. The program was arranged by the men to show their appreciation of the courtesies shown them by the congregation of the church. The program, which opened with "America" and closed with "The Star Spangled Banner," was given by J. I. Williams, violinist, of Camp Stanley; Sergeant Sharp, reader, of Camp Stanley; F. H. Falkner, cornetist, of Camp John Wise; John Carre, pianist; Ralph Pandicimo, tenor, of Camp Stanley; Howard Elliott, reader, social secretary of Red Triangle work, Kelly Field; Bradford Scholtz, French horn player, of Camp Stanley, and Sergeant Herbert Wall, baritone, army director of music in the camps. The accompanists were Mabel Tackley, of Lincoln, Neb.; John Carre, of the Chicago College of Music, and Mildred Harral, of San Antonio.—Members of the San Antonio Musical Club presented a most enjoyable program at Camp Travis Base Hospital recently, the program being in charge of Mrs. L. J. Hart and Mildred Gates. Those appearing were Mrs. O. F. Bordelon, Jr., pianist; Sergeant Herbert Wall, baritone; Hazel Cain and Gladys Grace, violinists; Bessie Guinn, cellist; Rena Berman, reader; Martha Mathieu and Mrs. George Gwinn, sopranos; Mrs. T. H. Flannery, contralto; Corporal Clifford Biehl, tenor, and Gilbert Schramm, bass. The accompanists were Mrs. M. Cools and Mildred Gates.—The San Antonio Mozart Society, Arthur Claassen, director; Flora Briggs, accompanist, gave another camp concert at Brooks Field. The society gave effective renditions of three numbers, and solos were sung by Ella Dielmann, soprano; Flora Briggs, pianist; Olga Hornberger, soprano; Georgine Swaltney, soprano, and Thelma Linnast, reader. John J. Kuntz, baritone, contributed Valentine's aria, from "Faust."—The San Antonio Musical Club presented another attractive program for the convalescents at Camp Travis Base Hospital on May 13, the program of which was furnished by Mrs. M. Cools and Leonora Smith, violinists; Bessie Guinn, cellist; Maud Cunyus, pianist; Martha Mathieu and Elena Thomson, sopranos; Nora Duessen, reader, and Sergt. Herbert Wall, baritone. The club has adopted wards two and four at the hospital, and the patients are visited each week by different members. Flowers, magazines, etc., are distributed, and short programs given.

**Sioux City, Ia.**—Amelita Galli-Curci, appearing in recital, packed the Grand Theatre on Memorial Day, every seat in the house and 300 seats on the stage being occupied. Standing room was at a premium. As usual the prima donna swept her audience off its feet with the marvel of her voice, her apparent ease in singing the most difficult of coloratura feats, and her charming personality. Mme. Galli-Curci opened her program with "Caro mio ben," by Giordani, followed by "The Lass With the Delicate Air," by Arne. From the very first note of the opening selection to the last number on the program the artist held her audience spellbound. So great became the admiration of the listeners that they broke in at the interlude in "Una voce poco fa" and applauded for several minutes. Mme. Galli-Curci closed her recital with the "Shadow Song" from "Dinorah."—With the appearance of Axel Skovgaard, violinist, on June 3, and Geraldine Farrar, soprano, on June 7, Sioux City's list of musical events is practically closed. Miss Farrar is singing in company with Arthur Hackett, tenor, in an advertised farewell tour.—Frederick Wick, director of the Municipal Symphony Orchestra, is making plans for the reorganization of the orchestra next fall. The organization recently closed a successful first season, with a surplus in the treasury. The orchestra now is composed of forty pieces, but Mr. Wick plans next year to increase the size of the organization. He has asked for a fund of \$10,000 from the business men of the city, and seems assured of obtaining it. He will bring in a number of musicians from other cities to strengthen the orchestra. A series of ten concerts was given during the season just closed, with soloists from the city assisting.—During the Red Cross campaign the male choir (forty voices) of St. Thomas' Church gave its third annual concert for the benefit of the Sioux City Chapter. The first part of the program was devoted exclusively to oratorio, while the second was given over to secular music. There were selections from "Elijah" and "The Creation," Russian songs, etc. The choir is directed by W. Curtis Snow.—Trinity Church choir, directed by Frederick Wick, is preparing to give "Spring," from Haydn's "Seasons," and the soloists for the occasion will be Elizabeth Newton MacCollin, soprano; C. Roy Tyler, tenor, and John W. Norris, bass.—Four students—Mildred Wood, Lucile Wendt, Ruth Hasford and Edith Morris—were graduated from the piano department of the Morningside Conservatory of Music on May 27.

**Tacoma, Wash.**—(See "Music on the Pacific Slope.")

**Toledo, Ohio.**—Toledo is rapidly assuming a place among the important musical cities of the Middle West, the 1917-18 season being one of the most brilliant in the history of the city in affairs musical. Until about two or three years ago Toledo was listed in the managers' Blue Book as a place to be avoided. Concerts were few, and such managers as had the courage to play their artists here occasionally met with scanty response from the public. Much of this sudden rise in musical appreciation is due to the efforts of the Civic Music League, which was organized three years ago by public spirited business men. During the period of its activity the league has brought some of the greatest artists and symphony orchestras and given a season of grand opera with Metropolitan stars. Last season music lovers paid through the Civic Music League alone over fifty thousand dollars for tickets. The distinguishing feature about the concert situation is in the extreme low price which has been charged for these great attractions, due to the policy of the Music League in furnishing "the best music for all the people" at actual cost. It is natural that the influence of the Music League and its brilliant array of concerts should have a far reaching influence upon the local musical situation. The opportunity of hearing the world's best artists and musical organizations has infused new life in the local musical fraternity. New standards and new ideals have been set, and in consequence local teachers have enjoyed an era of prosperity heretofore undreamed of. In addition to the series of eight concerts given by the Civic Music League, the local piano teachers' association, formed last fall, promoted a series of four recitals by visiting pianists, events which attracted capacity houses. The two local singing societies each gave their customary concerts, the Eurydice Club giving an extra concert in which they presented Louis Gravenure, the well known Belgian baritone, and Eleanor Painter, soprano, to a capacity audience at the Coliseum for the benefit of the Toledo soldiers' camp fund. That there will be no diminution in the patronage of concerts next season is evident from the advance subscription sale of the Civic Music League, which has been very large.—With the close of the regular concert season the usual large number of pupils' recitals are now taking place. In addition to the numerous graduating and class recitals at the Conservatory, the smaller halls in the city are occupied almost nightly with recitals given by pupils of the private teachers.—Harry Cyphers, manager of the Detroit Symphony Orchestra, was in the city recently, conferring with Bradford Mills regarding a plan to bring the orchestra here for a series of concerts next season. Toledo is only an hour and a half away from Detroit, and it is proposed to form a Toledo-Detroit Orchestral Association, giving Toledo a series of fortnightly orchestral concerts.—Clarence Ball, voice teacher, and tenor at the Central Congregational Church, and Carl Lenz, violin teacher, were included in the last draft for the army, and have left for the cantonments. Both Mr. Ball and Mr. Lenz were teachers at the Conservatory.

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Nahan Franko has been conducting a phenomenally successful fortnight of concerts at Willow Grove Park, near Philadelphia. He is a native born American conductor, and has demonstrated in every department of leadership, from that of heading a brass band to conducting opera at the Metropolitan Opera House, that he is completely master of the baton. The attached



NAHAN FRANKO—1878.

pictures show Mr. Franko's thorough Americanism, although his birth leaves no doubt on that question (he was born in New Orleans), for in 1878 he was connected with his native country in a military capacity. He has been a band leader in several regiments, and he played American compositions long before most of the



NAHAN FRANKO—1918.

conductors gave them place on their programs. The public flocked to Willow Grove on Decoration Day in such vast numbers that the park was crowded to its limits and all records for attendance were broken. Mr. Franko had the same experience last summer, when he conducted the Cincinnati Symphony Orchestra at the famous Zoo concerts in that city.

**REVIEW OF NEW MUSIC****CARL FISCHER, NEW YORK**

Carl E. Gardner

"Music Composition, a New Method of Harmony," a volume of 160 pages with text and musical illustrations. The author calls his method the direct method, in that he makes the pupil begin to compose from the beginning instead of after a long and tedious course of technical rules. Time will tell whether this new method will make better composers than the old way or not, but the new method will certainly make the way of the pupil less thorny. No doubt the born composer will compose in spite of methods old or new. Teachers of harmony, however, do not depend on born composers. They have to deal with average students, and the average student will probably enjoy learning composition according to

the method by Carl E. Gardner. There is no reason whatever why this method should not be as useful as the long established methods of Jadassohn, Prout, Richter and others who believe in keeping the pupil's nose to the grindstone for several years before furnishing him with wings.

**Christian Kriens**

Two compositions, "Parfums de Printemps" and "Nuages"—otherwise "spring perfumes" and "clouds"—both poetic, melodic, playable and enjoyable. This is a very good kind of parlor music, though a pianist or violinist could easily make them attractive and pleasing in public. They are published in two forms—one as a piano solo and the other as a duet for violin and piano. They are equally musical in either form and the composer was wise in arranging the two versions.

**Maximilian Pilzer**

"Berceuse," for violin and piano, a beautiful melody for the violin with a very pleasing piano accompaniment. It ought to make a desirable teaching piece, and it will do admirably as an extra number for a violinist after a brilliant work which has stirred the public. Needless to say, the composer, who is one of America's most eminent violinists, has written well for his favorite instrument. There is a more difficult version of the "Berceuse" published in G flat, as well as the less exacting version in G. The gentle, soothing qualities of the "Berceuse," however, seem better in the key with many flats rather than in one sharp, which has so many open, bright notes for the strings of the violin.

**Rudolph Ganz**

Three songs with piano accompaniment, "A Grave in France," "Neath the Stars," "Will o' the Wisp." This well known Swiss musician is fast getting a reputation as a composer which will seriously rival his solid reputation as a concert pianist. These three new songs are worthy of their composer, who evidently has felt deeply the emotional import of the poems he has set. Musicianship and poetic feeling are happily combined to make the songs a credit to the author.

**Willem Willeke**

A clever and artistic transcription for violin and piano of an old style rondo, by Luigi Boccherini, who departed this life about one hundred and thirteen years ago, and whose faded productions need just such burnishing as Willem Willeke has given this rondo. In its present form the rondo is pleasing to the modern ear.

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